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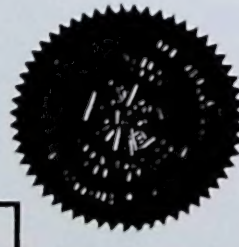
DOWN
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THE FILMS
OF
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THE NEIGHBOUR
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THE
INDUSTRY

Birth of a Union

	CHARTER		
International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada			
CHARTER	To whom it may concern: Whereas, A petition has been received from <i>Bill Gimmi, Theo Elander, Harry Lake, Rodrick J. Rudy, Doug Kennedy, John A. McCallum, Lia Lulu Smith, Peter M. Elenxian, Ellen Ferrer, Rod Parkhurst, Bill White, Ronald Griener, Big Murre, Alan Zand, Bert Dusk, Christopher J. Harris, David Osterburger, Dave Kelly, Thomas Callaghan, Curtis J. Peterson, Jim Charbonneau, Christopher Selermanga-Burge, Paul Simpson, Cyrus Black, Paul Burdett, Tom Hall, Fred Le Brun, Spencer, Nicholas Brock, Peter Smith</i> praying that a charter be granted for the formation of a branch of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada, to be located in the Country of <u>Canada</u> Know Ye, that acting under the authority vested in us by the Constitution and By-laws of the Inter- national Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada, we desire and cause this Charter to be issued for the institution of a Local Union to be known as <u>International Photographers of the Motion Picture and Television Industries</u> Local No. <u>667</u> and bear date <u>October 1, 1981</u> and by virtue of this Charter to do and perform such acts as are prescribed in the Constitution and Laws of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada. The International Alliance hereby declares its right to suspend or revoke this Charter for any neglect or refusal to perform the duties required by its Constitution and Laws, and should the aforesaid Local Union be dissolved or forfeit this Charter, then all property, books, papers and moneys of the International Alliance shall be transferred to the General Office of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada, and furthermore in consideration of the due performance of the above, the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada does hereby bind itself to support the aforesaid Local Union in the exercise of all its rights and privileges as such. In Witness Whereof, we have ordered the seal of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada to be affixed hereto this <u>First</u> day of <u>October</u> A.D. One Thousand Nine Hundred and <u>Eighty one</u> <i>Walter F. J. [Signature]</i> International President. <i>James J. Kelly [Signature]</i> General Secretary-Treasurer. 	CHARTER	

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I.A.T.S.E. Local 667 In Canada for Canadians

CINE MAG

TRADE NEWS

Budget wreaks havoc with film industry - one year delay sought

MONTREAL - Various elements of the federal budget, tabled on November 12 by Minister of Finance Allan MacEachan, have dealt a serious, if not mortal, blow to the Canadian film industry.

In a move which was applied to all tax shelters, MacEachan announced that "taxpayers will be permitted to claim only one-half of the normal full-year's capital cost allowance in the year of acquisition." This effectively reduces the CCA for Canadian films to 50% in the first year and 50% in the second, applicable on January 1, 1982.

In other measures, the budget reduced the top income tax bracket from 68% to 50% - reducing the incentive for the use of tax shelters - and will no longer allow the interest on loans taken out to finance shelters, to be tax deductible.

The effect of the measures on the already fragile film industry is the subject of a serious debate. Although most producers admit that they can live with the reduced CCA, the abruptness of its applications is thought to be wholly inappropriate. "The CCA system may not be the best system," comments Stephen Roth of RSL, "but the government has no business removing it until something else is in place." Alternative methods of government support must be forthcoming, according to Roth, if an independent production sector is to exist in Canada.

In an effort to convince the government to postpone application of the half-year convention for film investment

until 1983, a meeting was held on November 18 at the National Film Board in Montreal, which brought together representatives of the film organizations in Canada. Federal reps were present, including James Domville, film commissioner and president of the NFB; André Lamy, executive director, and David Silcox, president of the Canadian Film Development Corp.; Ian McLaren, director of Cultural Industries for the Department of Communications; and several members of the Minister of Com-

munications' staff.

The meeting resulted in representations to the Minister Francis Fox by a delegation comprised of Jack Gray, president of ACTRA, Roth, director Robin Spry and producer Joseph Beaubien. "We have every hope that the government will hear our arguments," reported Beaubien.

There is no doubt that industry reps have got the message through to the Minister of Communications. What is not clear is whether he can reach the
(cont. on p. 20)

Filmplan phases out, David on move

MONTREAL - Pierre David has announced the creation, in 1982, of Mutual Productions U.S.A. based in Los Angeles, and the simultaneous closing down of production functions by Filmplan International.

Filmplan's affairs will continue to be administered by Mutual Films Corporation Ltd., a wholly owned division of Civitas Corporation Ltd.

David, president of Filmplan and of Montreal-based Mutual Productions Ltd., told Cinema Canada that the new arrangement will allow him to "structure projects in the U.S. or Canada outside of the limits of the tax shelter," and says that he has already been hired by Universal in L.A. to produce a film next year which it will fully finance.

Since 1979, Civitas and Jillian Film and Investment Corporation, owned by Toronto lawyer Victor Solnicki, have shared an interest in two companies, Filmplan International which produced six features (*Dirty Tricks*, *Hog Wild*, *Scanners*,

Gas, *The Fright* and *Comics*) and Filmplan International II which has made two more this year (*Dreamworld* and *Videodrome*). Claude Héroux has been line-producer for all shoots.

"I've enjoyed working with Solnicki," comments David, "but with Mutual Productions in Montreal and L.A., I'll be able to work without a partner. Mutual will be fully owned by Civitas." Increased mobility, and a willingness to work in L.A. are crucial, according to David, for continued success in the feature sector.

Guy Desmarais of Geoffrion, Leclerc, an officer of Filmplan International and the broker who handled its public offering in '79 and '80, told Cinema Canada that recoupment on the '79 package had now reached 50% and that last year's offering had already brought in 40%. "We're still missing the revenues on major sales to Home Box Office and the networks, and we expect to fully
(cont. on p. 4)

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Open skies policy a threat to Cdn pay TV

TORONTO - The federal Department of Communications is expected to reverse its present policy and permit the private reception of U.S. satellite television signals by individuals, federal sources say.

Federal Communications Minister Francis Fox is expected to announce the new policy November 28 in Toronto. It is anticipated the new policy will permit only the private use of earth stations by individuals or families using their own antennas, and that Ottawa still would prosecute anyone bringing in the signals and retransmitting them for commercial gain, such as cable companies, or owners of apartment blocks.

Earth stations - bulky satellite dish antennas about eight to twelve feet in diameter and costing close to \$6000 - enable users to receive television signals direct from satellite transmissions, bypassing such conventional carriers as public broadcasters or cable. Federal sources say the estimated number of known earth stations in Canada is around 300, with the actual figure possibly around three of four times higher.

If private use of earth stations is permitted, users would be able to receive foreign sig-

nals, such as U.S. pay-TV's Home Box Office, and several 'superstations', without fear of prosecution. At issue for some time has been the individual's right to receive satellite TV signals, as persons are entitled by law to receive all conventional TV and radio broadcasts, versus the ability of the satellite antennas to steal pay-TV signals.

Apparently, Ottawa will come down on the side of the free right of use for individual reception.

The federal government has lost two important court cases concerning the reception of satellite signals in recent months. Charges of operating an illegal earth station were dismissed against Shellbird Cablevision Ltd. of Cornerbrook, Newfoundland, on October 29, after Newfoundland Provincial Court Judge Gordon Seabright ruled that satellite reception and redistribution did not constitute broadcasting as defined in the Broadcasting Act. The company had been receiving and rebroadcasting the signals of the U.S. Public Broadcasting System, and has resumed broadcasting the signal even though the Canadian

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Technical realities forcing political hand (from p. 3)

Radio-Television and Telecommunications Commission has announced its intention to appeal the decision.

A County Court judge in British Columbia also dismissed the Crown's appeal of an earlier decision acquitting Loughheed Village Holdings Ltd. of operating an illegal earth station at its 760-unit apartment complex in Burnaby. The Court decided that the Crown failed to prove that satellite signals constitute radio communication as defined under the Broadcasting and Radio Acts.

Communications analyst Sandra Gathercole said the Cornerbrook and Burnaby decisions were crucial factors leading to the government's change of attitude concerning satellite signal reception. She said the law has simply acknowledged the technical reality. "Since there is no longer a technical barrier to receiving these signals, they (the government) are removing the legal barrier," Gathercole said.

Gathercole also said that while the CRTC would no longer be able to regulate the reception of satellite television signals under an open skies policy, their remaining control point would be retransmission

of the satellite signals and the delivery point of that signal into the home, if it were through cable.

Paul Audley, head of the Tele-Canada application for a Canadian pay-TV license, expressed apprehension of the proposed federal move to permit the private use of earth stations by individuals, fearing that it would only be a matter of time before the cable companies demanded their right to receive and retransmit satellite TV signals. Once the Canadian cable companies start receiving and retransmitting signals directly from the U.S., said Audley, they effectively would be under the jurisdiction of the Federal Communications

Commission, not the CRTC.

Under the terms of a 1972 Intergovernmental Agreement between Canada and the U.S., both nations agreed that neither would, except on an incidental and peripheral basis, beam any satellite signals across the border without the prior consent of the other government. But recently the FCC has granted several U.S. carriers the right to provide trans-border satellite services, including transmission of TV signals, conditional on the subsequent approval of the Canadian government. Canada was not consulted in advance of the FCC decision, but now appears ready to officially allow the signals into the country.

David opens US office (from p. 3)

recoup on both issues," Desmarais said.

The restructuring of Filmplan in 1981 was made necessary when Geoffrion, Leclerc declined to handle the public issue for *Dreamworld* and *Videodrome*. Larry Nesis of Steadford Securities Ltd. is handling the most recent package, a \$9 million offering involving a 100% share of

Dreamworld and a 50% share of *Videodrome*. MCA Theatricals Inc., an affiliate of Universal, is retaining a 50% interest in *Videodrome*, and has advanced \$2,771,950 of the film's total budget of \$5,951,805. The budget for *Dreamworld* is \$5,820,145. By mid-November, David announced that \$2.5 million of the current issue had already been sold.

CFI loses key staff in dispute

OTTAWA — Five employees of the Canadian Film Institute have tendered their resignations over objections to the manner in which the CFI was being administered. The resignations were accepted by the management.

Piers Handling, associate director of the CFI and spokesman for the group (which also includes the director of the National Film Theatre in Ottawa, the regional coordinator and the editor of Film Canada) called for a public investigation of the CFI, claiming that the board of directors is now "self-elected" and that "no annual meeting of members was held in 1980." Stating that the 1981 members' meeting was held "in secret," Handling wonders "Who is the Institute's management accountable to?"

The CFI's total budget is \$515,000 of which \$360,000 come from federal and provincial agencies. It is the feeling of those resigning that the CFI has abandoned its cultural mandate.

Meanwhile, on Oct. 23, the CFI, which has been plagued with financial difficulties, announced new orientations for 1982. "Information services will be rationalized... to in-

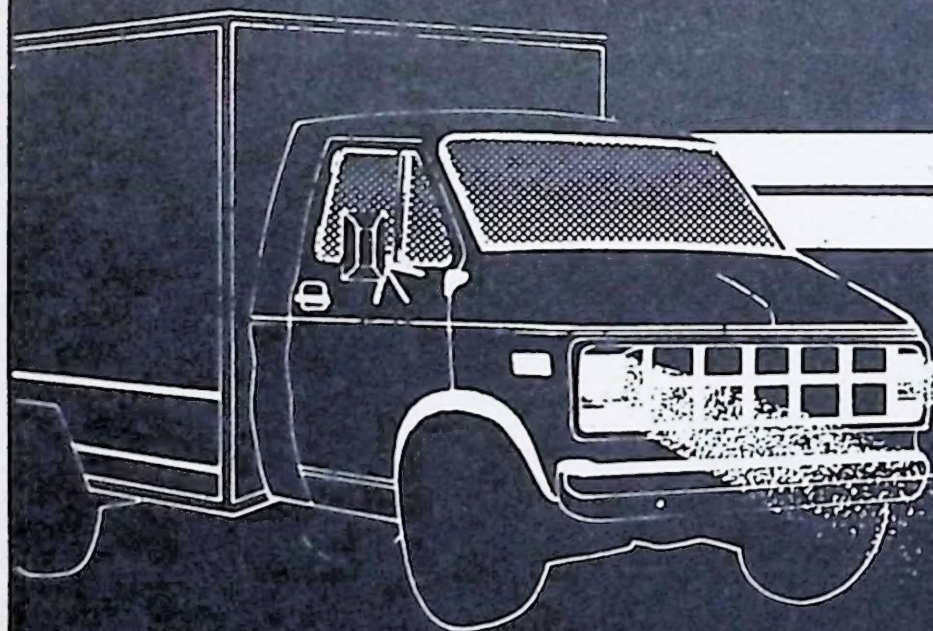
clude continuous updating and computerization of data." Also, the CFI plans to establish a new Documentary Film Festival in 1983 to complement the International Animation Festival currently being run every other year. Plans for building an Omnimax/Imax theatre in the capital are also in the works.

Distributors furious

TORONTO — Canadian distributors are irate about the new valuation rates, effective Nov. 4, established by the Customs and Excise Division of the Department of Revenue. The new valuation rates do not affect the duty on films coming over the border, but will affect the sales tax due on imported films.

The new rates changes are as follows: super 8 film, 8 cents a foot; 16mm, hiked from 8 to 10.5 cents; 35mm from 3 to 15.5 cents; and 70mm from 3 to 53 cents.

These important increases come when independent distributors in Canada are already fighting for their lives and American majors increase their domination of the Canadian market.



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CFDC announces expenditures over \$4 M

MONTREAL - The Canadian Film Development Corporation (CFDC) spent a total of \$4.2 million assisting 80 film projects between the beginning of its fiscal year, April 1, and October 31.

President David Silcox and executive director André Lamy. Silcox and Lamy said the CFDC has participated in the financing of 71 English and French projects currently in the development, production, or post-production stages, as well as participating in the launching of nine films as part of its new distribution policy.

The CFDC has made interim loans of \$1,575,000 and equity investments of \$825,000 to 13 films or television series presently before the cameras. The CFDC also allocated \$1,132,000 in loans to 53 projects at the script and development stages and provided \$544,000 to help the completion of five films. Distribution investment totalled \$132,000; equity investments of \$63,000 and interim loans of \$69,000.

In English production, the CFDC made interim loans of \$1,575,000 (its entire interim loan participation so far this fiscal year) to five films: *Video-drome* and *Dreamworld*, both Filmplan productions produced by Pierre David and Victor Solnicki; *Death Bite*, a Hyperion Film Production and Distribution Co. Ltd. project produced by John Pozhke; *B.C. - A Special Christmas*, produced by Cinema Productions; and *Till Death Us Do Part*, a Seagull/Brady production, James Shavick and Larry Hertzog producers. Equity investments totalling \$215,000 were made in two other films: *Stations*, a

Picture Plant production produced by C. Majda and G. Parsons, and *The Wars*, a Nielsen-Ferns/National Film Board co-production produced by Dick Nielsen. Interim loans to aid were made to two films: *Love*, a Coup Films production, Renee Perlmutter producer, and *Hank Williams: The Show He Never Gave*, a Simcom production. As well, the CFDC made loans of \$1,049,000 to 44 projects in the script and development stages.

In French production, the CFDC has made equity investments of \$609,000 in four features, one feature-length documentary, and a documentary television series. The features were: *Les beaux souvenirs*, a Lamy-Spencer Ltée/National Film Board co-production; *Les fleurs sauvages*, a Cinak Inc. production; *Les doux aveux*, a Animage Inc. production; and *Les yeux rouges*, by Les Productions Le Coup Blanc Inc., which was also aided under the new 'first works' program

undertaken by the CFDC in conjunction with l'Institut québécois du cinéma, Radio-Canada, and Radio-Québec. The CFDC invested in the feature documentary *Le futur intell-* que Messier Inc. and the documentary TV series *Connaissance du milieu*, produced by Jean-Louis Frund Inc.

Three features received equity investments totalling \$44,000 to aid post-production: *Les bons débarras*, a Productions Prisma Inc. production; *Au clair de la lune*, a Les Productions Albinie Inc., National Film Board co-production; and *Métier Boxeur*, a feature length-documentary produced by Momentum Inc. Eighty-three thousand dollars were allocated as loans to nine films in the script and development stages.

The CFDC aided the distribution of nine films: *Les Plouffe*, *Cries in the Night*, *The Handyman*, *Surfacing*, *Le plus beau jour de ma vie*, *On n'est pas des anges*, *Improper Channels*, *Girls*, and *Antoine et ses anges*.

Shebib shooting drama for CBC

TORONTO - Director Don Shebib is back with the CBC, directing a television drama, *By Reason Of Insanity*, for the network's For The Record series.

Starring Patricia Collins, Michael Kirby, Barbara Williams, and John Wildeman, from a script by David McLaren, *By Reason Of Insanity* examines the controversial use of insanity pleas in murder cases. It begins when a young man commits a murder during a robbery, and proceeds to explore the legal and moral ramifications

of this killing.

Alan Burke will produce *By Reason Of Insanity*, which is expected to be broadcast early in the new year. The executive producer of the For The Record Series is Sam Levine.

Shebib's latest comedy, *Heartaches*, with Margot Kidder and Winston Reckert, was enthusiastically received at the Toronto Festival of Festivals and will close the London Film Festival November 17. Its release is expected either in late December or early 1982.

First Canada-German co-pro goes

TORONTO - *Julie Darling*, the first Canadian-West German feature film co-production, began shooting November 16 in West Germany, one week after receiving official approval from the Canadian Film Development Corporation (CFDC).

Described by Canadian producer John Pozhke as a "terror fiction mystery thriller," *Julie Darling* is being made by Cinequity Funding Corp. of Toronto and Tat Film of Berlin. Producing with Pozhke for Cinequity is Maurice Smith, while the German producer is Ernst von

Theumer.

The film stars Sybil Danning, Tony Franciosa, and Isabelle Mejias. The Canadian portion of the cast has not been decided. Lutz Schaarwaechter, with Canadian director of photography Miklos Lente. The art director is Lindsey Goddard, and the production manager for the Canadian shoot, scheduled for a week in mid-December, is Jason Paikowsky.

Cinequity recently completed filming another terror-thriller, *Death Bite*, September 18 in Toronto. William Fruet directed.

Four team up to move on major television production in Alberta

CALGARY - Four production houses, two in Edmonton and one each in Calgary and Toronto, are combining efforts to develop *Emperor Pic*, a major movie for television.

Emperor Pic will be based on the lives of Emilio Picariello, a Crows Nest bootlegger in the early twenties, and Florence Lassandro, the last woman to be hanged for murder in Alberta.

Nick Bakytta of Tinsel and Sham Productions Ltd. (Edmonton) will act as producer in developing the screenplay, and Pat Ferns of Primedia Productions Ltd. (Toronto) will be executive producer.

CFRN Television (Edmonton) and CFCN Television (Calgary) are involved because they are committed to co-develop or co-produce television properties in Alberta for national exposure, while Primedia will handle

international distribution of the film.

The ninety-minute drama was conceived by Edmonton writers Morley Price and Barry Freeman, with development funding released by the four principals.

Tulips fail to bloom in western climate

WINNIPEG - The Astral film *Tulips* opened here and in Vancouver with dismal results. During the week ending Oct. 8, the film grossed \$1,821 in two theatres in Winnipeg and \$6,100 in four theatres in Vancouver. Starring Gabe Kaplan, Bernadette Peters and Al Waxman, *Tulips* was directed by Rex Bromfield in 1979 and had extensive reshooting done in 1980 under the direction of Al Waxman.



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Dansereau wraps fictional pic in Quebec City

MONTREAL — Several low-budget features have been shot this year throughout Quebec: Jean-Pierre Lefebvre and Marguerite Dymand have wrapped one finished *La quarantaine* in St-Hyacinthe, while Yves Simonneau (*Les yeux rouges*) and Fernand Dansereau (*Les doux aveux*) have used Quebec City as the site of their films.

Dansereau, who won a Canadian Film Award several years ago as one of Canada's outstanding filmmakers, has completed *Les doux aveux*, a theatrical feature starring Marcel Sabourin and Hélène Loiselle. For Dansereau, known primarily for his work at the National Film Board in documentary, and his many labor films made in conjunction with

community groups, his film is a departure.

"It had been four years since I had directed a film. I began to work on an idea with the young slowly, a 'personage' began to grow and develop. It was an old woman, based on my grandmother, and we decided to go ahead and work on a scenario, putting older people and adolescents together." With obvious enthusiasm for the film, Dansereau received backing from the Institut Québécois du Cinéma and the Canadian Film Development Corp and found a single investor who was ready to put up the remaining \$88,000.

"We were limited by the \$368,000 budget, but the shoot was far from impossible. We shot it in 22 days, paid union

fees for a 23-member crew, and had four first-rate actors in leading roles, wrote music and the rest. I don't understand why filmmaking has got so expensive—very comfortable with a budget of \$500,000."

After years of making films tailored to the requirements of the NFB, or with groups, Dansereau eventually felt a certain freedom in dealing with fiction. "The documentary tradition runs deep, and Hélène Loiselle pointed out at the beginning of the shoot that I was simply asking her to play herself, not really to develop a character. We soon got free and began to use our imaginations in ways that were new for me. I hope that this film will communicate

(cont. on p. 7)

BURT REYNOLDS in SHARKY'S MACHINE

NOBODY LEANS ON SHARKY'S MACHINE.

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A Universal Production "SHARKY'S MACHINE" Starring VITTORIO GASSMAN • BRIAN KEITH • CHARLES DURNING
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Produced by HANK MOONJEAN Screenplay by GERALD DI PEGO Based upon the novel by WILLIAM DIEHL
Directed by BURT REYNOLDS

Coming for Christmas

No. 80 — December 1981 — January 1982

Cover: Desperate for his unemployment cheque, George Segal takes on the postman while The Neighbour's Irene Cara stands caught in the crossfire. For an *In Progress* report, see page 32. Photo: Randy Munkacs.

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CINEMA

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IATSE on the offensive with charter

TORONTO — Two autonomous camera technicians' unions will continue to exist within the same Canadian jurisdiction in the immediate future, as talks of a possible merger between IATSE International local 667 and the Canadian Association of Motion Picture and Electronic Recording Artists (CAMERA) fell through in October.

A proposed meeting between the executives of IATSE 667, CAMERA, and the Canadian Labour Congress at the CLC's offices in Ottawa, October 20, was cancelled at the last minute when the IATSE delegation, to be headed by international president Walter Diehl, telephoned to say they would not be coming. According to Henri Fiks, a member of CAMERA's executive board, CAMERA had presented six demands that had to be met before the union would consider merging collectively with IATSE 667.

CAMERA demanded that the new union which would result from the merger have a national charter with full autonomy as required in the CLC constitution; that all CAMERA members be automatically accepted as members in the new local; that new elections be carried out under the direction of the CLC for the new local; that no disciplinary action of any kind be taken against any present or former IATSE members involved with CAMERA; that Jim Keating and Lynn Kelly, former IATSE employees currently with CAMERA, be employed by the new union as business administrator and booking agent respectively; and that the new local recognize the established jurisdictions of all unions including the Association des professionnels du cinéma du Québec (APCQ), SNC, and the Association of Canadian Film Craftspeople (ACFC).

After the Ottawa rebuff, CAMERA held a membership meeting October 22 at which they decided to remain an au-

tonomous organization.

"CAMERA had looked into the possibility of a merger (with IATSE), not the necessity of one," said Henri Fiks. "We decided the existence of a Canadian union was more important than joining an international one that invariably must answer to their main body."

CAMERA was granted a charter from the CLC on April 4, 1981, giving full autonomy to represent Canadian cameramen in labour negotiations. The union was formed in reaction to the refusal of IATSE, at the time under the jurisdiction of local 644 in New York, to grant the Canadian camera technicians a certain measure of autonomy. After IATSE International granted an autonomous charter for the jurisdiction of Canada to its Canadian members on October 1, 1981, creating local 667, many CAMERA members considered rejoining IATSE, as the rationale for CAMERA's creation, autonomy, had apparently been achieved.

IATSE 667 business representative Ken Leslie-Smith maintains that not a single member of IATSE resigned to join CAMERA, but sources close to CAMERA claim that Leslie-Smith's assertion is "a technicality, a mere quibble", and that nearly all of CAMERA's 80 members, including executive board members Richard Leiterman, Marc Champion, Miklos Lente, and Mark Irwin, have effectively left IATSE. Leslie-Smith claims 200 local 667 members, a figure undoubtedly including the "unresigned" CAMERA members.

The membership dispute arises from the difficulty of officially resigning from IATSE. Leslie-Smith says that the procedure for resignation is simply to sign a withdrawal card and to send in a letter for an honourable resignation. Henri Fiks maintains that when he resigned from IATSE five years ago it

took six registered letters over the course of two years to drop out of the Toronto IATSE chapter and that he never received official recognition of his resignation from IATSE's New York office. Fiks points out that members cannot resign from IATSE unless they are in good standing, and disgruntled members who leave soon lapse into not paying their quarterly dues and are suspended.

Another issue that left many CAMERA members uncertain about the possible merger was the actual strength of IATSE 667's newly-granted autonomy. A clause in the IATSE constitution holds any charter revocable for infraction, which CAMERA members view suspiciously in its possible application to the Canadian local. Ken Leslie-Smith maintains this clause is no different for local 667 than for any other IATSE local. "We are a local of IATSE International of the United States and Canada. We are an international union whose jurisdiction is Canada," said Leslie-Smith.

Also at issue was IATSE's 'single ticket policy'. IATSE will not permit its members to work the same shoot as members of other unions, (i.e., CAMERA or the ACFC). In the IATSE constitution, any other union operating in the same jurisdiction is an inimicable union. "The most important demand of our six for a possible merger was that local 667 recognize the jurisdictions of the other Canadian unions," said Henri Fiks. Ken Leslie-Smith said the newly-created autonomous local will stay with the single ticket policy. However, *Mother Lode*, a Canadian production directed by and starring Charlton Heston, which Leslie-Smith said signed a contract with IATSE locals 667 and 891, featured CAMERA executive board member Richard Leiterman as director of photography.

The NFB and CBC dominate first Bijoux Awards in Toronto

TORONTO — *War Brides*, a Canadian Broadcasting Corporation production, won four Bijou awards, including best television drama over 30 minutes, at the first annual Canadian Short Film and Television Awards October 28 at the Harbour Castle Convention Centre in Toronto.

Besides the top TV drama prize, *War Brides* collected three Bijoux in the crafts categories: Barbara McLean for best art direction, Vic Sarin for best cinematography in a dramatic production, and Myrtle Virgo for best editing in a dramatic production.

The CBC dominated the awards, winning a total of ten, including three craft awards for *Running Man*: best actor (Chuck Shamata), best direction of a dramatic production (Donald Brittain), and best sound (Ed Chong). Other CBC winners include Lally Cadeau as best actress for *You've Come a Long Way, Katie*, Michel Gerard for best non-dramatic script (the "10 Toronto Street" episode of *The Canadian Establishment*, and *Air Farce* as best television musical-variety.

The Atlantis Films production of *The Olden Days Coat*, based on a Margaret Lawrence short story, was selected best television drama under 30 minutes. Lauron Productions' *The Breakthrough* won the best independent production award for producers Ira Levy and Peter Williamson.

As expected, the National Film Board dominated the documentary awards. Producer Wolf Koenig's *Nose & Tina* won the best documentary under 30 minutes award, with director Norma Bailey earning the prize for best documentary direction under 30 minutes. *Challenger: An Industrial Romance* won producer Stephen Low the Grierson Award for best documentary over 30 minutes.

Two other NFB winners were *Estuary* for best industrial film and *Getting Started* for best animation. Larry Crosley won the outstanding musical score award for his work on the NFB's *The Lost Pharoah*.

Snow, produced by the Ontario Provincial Parks, was selected best sales/promotion/public relations film. *Energy Efficient - Imperial Oil*, produced by Patti Grech for Rabko Television Productions, won best commercial. Chosen best audio-visual non-portable program using 1-7 projectors was *Modulating*, produced by Multiple Images Inc., while Norman Natrass's *The Green Network* won in the 8-18 projector category.

Other craft award winners include Robert Fresco for

Steady As She Goes (best documentary cinematography); Harvey Zlaterits for *The Hawk* (best documentary editing); Roger Lemelin and Gilles Carle for *Les Plouffe* (best screenplay); Colin Chilvers for *Innertube*; R.C. Cola (best visual effects).

Exposure, produced by Wayne Arron, won the Neilsen-Ferns International First Production Award. PFA Labs and its president, Fred Lemmin, were presented the Chetwynd Award for technical achievement.

Atlantic filmmakers make first festival

ST. JOHN'S — The first Atlantic Film Festival was held Nov. 2-8 here, with participants coming from the four Atlantic provinces.

Run on a shoe-string budget of \$5,000, festival director Mike Riggio told Cinema Canada that he hopes in the future the festival itself might move from province to province, and plans to hold the 1982 event in Halifax.

There has been a proliferation of film groups in the East, including the three co-ops based in Fredericton, St. John's and Halifax. The festival provided a 'first ever' opportunity to screen the mass of independent productions.

Financial support came from the National Film Board of Canada and the CBC-St. John's. Screenings were held in the Longshoreman's, Protective Union, a downtown theatre equipped to run 16mm and video. Three workshops were held in conjunction with the festival. The subjects were: pilot-testing film and television, the film industry in Atlantic Canada and children's animation.

Dansereau (cont from p. 6)

a sense of 'spectacle' to the audience. That they will come to laugh and cry and be entertained. It's certainly not an intellectual film."

Editing has begun, and soon Dansereau plans to approach distributors, hoping to find theatrical distribution. "Regardless of what happens in the cinema, I realize that, in Quebec, we have always been shooting for television. All of my films save one have been screened on TV, and when you consider the quantity of people you can reach through television in relation to the reduced number who come to the theatres, that's not so bad."

West coast art directors to IATSE, not DGC, says Labour Board

VANCOUVER — Art directors working in British Columbia will now come under the jurisdiction of IATSE 891 according to the October 7 decision made by the Labour Relations Board of B.C. (LRBBC).

Jurisdiction had been contested by the Directors' Guild of Canada and the Guild's B.C. District Council. In Eastern Canada, art directors have belonged to the DGC for several years.

The question was resolved when the LRBBC ruled that the DGC was not fulfilling "the definition of a trade union within the Code" in the prov-

ince. Lack of provincial autonomy for the Council was cited, limiting its "authority to conclude a binding collective agreement."

Recognizing the East-West split which exists in union membership in the States concerning art directors, the LRBBC found that the same split existed in Canada. Summing up the attitude among Vancouver art directors, IATSE's p.r. man told Cinema Canada: "All of IATSE's work comes from Los Angeles. Some from New York but none from Toronto. The industry in the West is Hollywood-based." In Hollywood, art directors are

represented by IATSE 876 whereas Eastern-based art directors are represented by United Scenic Artists which broke from IATSE long ago.

Recognizing, nevertheless, the "significant professional benefit" which art directors derive from membership in the DGC, the LRBBC advised that "it could also be to the advantage of B.C. IATSE art department members to hold dual memberships in the Guild and IATSE..." It urged the unions to settle their differences and to allow the art directors of both groups to move freely across the country.

Mann follows jazz with poetry, De Antonio helps out

TORONTO - Twenty-three year old Toronto filmmaker Ron Mann, who produced and directed the highly acclaimed jazz documentary *Imagine the Sound*, has begun shooting a new film about poets under the working title *Poetry in Motion*.

Mann said the new film is similar in approach to his previous picture, adding that he hopes to compile "the first ever

film poetry anthology. The film will concentrate on the performance aspect and examine the extension of poetry into other art forms, music, dance, etc." Several crew members who collaborated with Mann on *Imagine the Sound* are working on the *Poetry* shoot: director of photography Robert Fresco, who recently won a 1981 Bijou Award for best documentary cinematography for

Steady as She Goes, soundman David Joliat, and editor Peter Wintonick.

Working as a consultant on the film is director Emile De Antonio, director of *Painters Painting*, who also consulted on *Imagine the Sound*. "Emile is my friend as well as being the major influence on my career so far," said Mann, also noting De Antonio's valuable contribution in making con-

tact with many leading American, and particularly New York City, poets.

The crew has already filmed such notables as John Cage, William Burroughs, and John Giorno in New York, as well as Tom Verlaine and Allen Ginsberg (with the Toronto rock group The CeeDees) in performance in Toronto. Other Canadian poets already filmed include Irving Layton, John Cooper-Clark, and Toronto street poets Stuart Ross, Mark Lada, and Crad Kilodney, which Mann said represented only one-fifth of the project's total shooting schedule.

Poetry in Motion is being made on a \$200,000 budget from private investors. Mann, who is producing as well as directing, expects principal photography to be finished by December 25, 1981, and anticipates the film will be completed and ready for screening sometime in May, 1982.

Meanwhile, good things continue to happen with *Imagine the Sound*. Mann told Cinema Canada that the film has been purchased by British television's Fourth Channel through the film's agent, Murray Sweigman, of International Tele-Film. Also, the film was awarded the Silver Hugo Award as the best feature-length documentary at the Chicago Film Festival in early November.

Irwin busy as one pic breaks, another films

TORONTO - *Night School*, an American produced suspense-thriller featuring the work of Canadian cinematographer Mark Irwin, began its Canadian theatrical release November 6 in Toronto.

Paramount is distributing the film, which is directed by Ken Hughes (*Cromwell*, *Of Human Bondage*) and stars Leonard Mann, Rachel Ward, Drew Snyder and Joseph R. Sicardi. Irwin photographed the film on location in Boston during the spring of 1980.

Irwin has just completed work as director of photography on William Fruet's *Death Bite*, and is currently working with director David Cronenberg on *Videodrome* in Toronto. The director-cinematographer team has previously collaborated on *The Brood* and *Scanners*.

Porn fits the bill

MONTREAL - In only three weeks, *Not a Love Story: A Film About Pornography* has grossed \$36,244 in a small Cineplex theatre, seating less than 100 people. Directed by Bonnie Sherr Klein and produced by the National Film Board of Canada, the film is attracting both those who come for its anti-pornography message and others who prefer its documentary footage.

Cockburn film on track in Toronto again

TORONTO - Extra Modern Productions' documentary-concert film on Canadian rock musician Bruce Cockburn's 1981 North American tour, scheduled to begin shooting October 23 in Denver, was postponed until November 19, according to producer Bill House.

House, co-producing the film with Peter Walsh in collaboration with Cockburn's manager, Bernie Finkelstein, said shooting began November 19 in Boston to follow the east coast segment of Cockburn's tour through Philadelphia, New York, Washington, Atlanta, and Memphis. Two concerts are to be staged specifically for the film at The Music Hall, on the

Danforth, Toronto, November 30 and December 1.

The production delay meant the filmmakers were unable to record any of the western portion of the tour, which included stops in Denver, San Francisco, Seattle, and a successful appearance at Los Angeles's renowned Roxy Theatre earlier this month. But House remains optimistic about the project, budgeted at \$420,000, citing enthusiastic reviews of Cockburn's performances in the press. He added the delay had not caused any changes in the crew, headed by director Martin Lavut, director of photography Vic Sarin, and soundman John Thompson.

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Ontario Censors strike again, hit NFB's Not a Love Story

TORONTO—The Ontario Censor Board has turned down an appeal by the National Film Board of Canada to permit the commercial release of *Not A Love Story*, the controversial NFB documentary about the pornography industry.

The Censor Board's summary report on the NFB appeal classified the film as "not approved for public exhibition." The Censor Board's official statement in the report read: "Application for unlimited exhibition not approved. The original Board recommendation stands: — that the film be made available through the National Film Board library for private screenings by such organizations that request it, and that permit for public exhibition be issued under conditions stipulated in the October 20th, 1981 Board minute and followed in the November 10th screening at the St. Lawrence Centre."

A Censor Board member who heard the NFB appeal, and who wished not to be

identified, told Cinema Canada that the Board "totally supported" the screening of the film in a suitable forum as an educational and social concern, but rejected commercial release of the film on the grounds that its explicit, hardcore material might be exploited for financial gain. The Board member pointed out that the film was not banned, but merely restricted from commercial release.

"The Board totally supports the screening of this film in a responsible context, and would be completely co-operative in issuing permits for public screenings, as we did for the Festival of Festivals and St. Lawrence Centre," said the Board member. "But let's face it, this is not Saturday night entertainment."

The Censor Board did issue special permits for one screening only to the Toronto Festival of Festivals for September 11 and to the NFB for a November 10 screening at the St. Lawrence Centre, with the understanding that the age

requirements for a 'Restricted' classification (i.e., 18 years and over) would be strictly enforced. Both screenings played to full houses.

In a personal report on the *Not A Love Story* appeal, one Censor Board member wrote: "Controlled screening of this film is imperative. Fundamentally, it communicates its concerns exceptionally well. Use of hard-core footage is not gratuitous and, within the context of the film's meaning, justified. The chief concern I have is that this is a film about exploitation which, under general distribution, could itself be exploited. Paradoxically, this film could be shown for its hardcore footage, which transgress the guidelines, in venues which promote pornography... Unless distribution and screenings are controlled, and the film viewed within a responsible context, its message (the justification for making it) may be abused."

"Part of its benefit will be in its capacity to elicit response, concern and action of a posi-

tive nature if correctly channelled after viewing through open forum discussion groups. I recommend its screening in conjunction with open discussion afterwards."

Produced by Dorothy Todd Hénault and directed by Bonnie Sherr Klein, *Not A Love Story* was produced by Studio D of the NFB's English Production branch. While the Censor Board maintains that its treatment of the film is in line with all the other provinces except Quebec (where the film opened commercially October 30 at the Cineplex in Montreal with six shows daily) in that screenings were arranged on a special permit basis, the film has subsequently passed the British Columbia, Alberta, and Manitoba censor boards and will open commercially at Winnipeg's Towne Cinema November 20 and in Edmonton December 1.

Because public screenings of *Not A Love Story* in Ontario are by invitation only and cannot be advertised, the

film's accessibility to the average viewer is limited. After the St. Lawrence Centre screening, the NFB held seven private screenings at its Toronto office's screening room (capacity 75) for those unable to get on the St. Lawrence invitation list, a task which regional officer John Boundy said required "every film officer I had." The film can also be purchased by any interested party from the NFB library for private, unadvertised use.

After the Censor Board's Nov. 18 decision to reject the appeal, officials at the NFB's regional office in Toronto declined comment on the matter. However, Deputy Government Film Officer François Macerola had commented before the appeal decision that pornography "is a serious social problem we can no longer afford to ignore. For this reason the National Film Board regrets the Ontario Censor Board's (original) decision which, by restricting public access to the film, prevents a much needed examination of the issues."



Charlton Heston

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Producer / Writer	Fraser C. Heston	Production Accountant	James Westwell
Director	Charlton Heston	Production Designer	Douglas Higgins
Director of Photography		Richard Leiterman, C.S.C.	

2nd Unit Director: Joe Canutt
Location Manager: Gordon Mark
1st Assistant Director: Don Granbery
2nd Assistant Director: Jacques Hubert
3rd Assistant Director: Matthew O'Connor
Script Supervisor: Penelope Hynam
Production Coordinator: Catherine Howard
Assistant to Producers: Marilyn Heston
Assistant to Director: Carol Lanning
Assistant Controller: Lisa Richardson
Canadian Publicity: Holly Levine
American Publicity: Murray Weissman
Unit Publicist: Marilyn Heston
Publicity Journalist: Orin Borsten
Camera Operator: Robert Saad

1st Assistant: Sandy McCallum
2nd Assistant: Bruce Ingram
Stillman: Chris Helcermanas-Benge
2nd Unit:
Director of Photography: Peter McLennan,
Tony Westman
Operator: David Butler
Assistant: Tom Fillingham, Tim Sale
Studio Art Director: Michael Bolton
Location Art Director: James H. Chow
Apprentice: Lynn Trout
Property Master: Grant Swain
Props Assistant: Gail Irvine
Head Set Decorator: Jim Erickson
Assistant Set Decorator: Della Johnston

Scenic Painter: Guenther Bartlik
Greensman: Paddy Holleywell
Key Grip: John Dillard Brinson
2nd Grip: James Hurford
Dolly Grip: David Gordon
Grip: Arthur Collier
Gaffer: David Anderson
Best Boy: Leonard Wolfe
1st Lamp: John Scott
2nd Lamp: Duncan McGregor
Generator Operator: Barry Reid
Sound Mixer: William Nelson
Boom Operator: Ralph Parker
Makeup Artist: Jamie Brown
Wardrobe Head: Maureen Hiscox

Wardrobe Assistant: Linda Langdon
Editor: Eric Boyd-Perkins
1st Assistant Editor: Jack Hilton
2nd Assistant Editor: Michael Robison
Head Special Effects: Joe Day
Assistant Special Effects: John Thomas
Effects Man: Lee Routly, Michael Clifford
Stunt Pilot - Helicopter: Harry Hauss
Stunt Pilot - Cessna/Beaver: Joe Hughes
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Strong Canadian content condition of deal to renovate, lease and program Winter Garden

TORONTO – The Ontario Government and a consortium headed by Garth Drabinsky, Michael Cohl, and David Wolinsky have become partners in a multi-million dollar project to renovate Toronto's Elgin-Winter Garden theatres.

The Ontario Cabinet has approved the purchase of the building by the Ontario Heritage Association, the government agency able to hold historical property, from Famous Players Ltd. for \$4.5 million, using Lotario funds. The consortium, made up of Tiberius Productions Inc., the Cineplex Corp., and W.B.C. Productions (which owns both Concert Productions International and the BASS ticket agency), will spend \$4 million on renovations, and in exchange will receive a 40-year lease from the OHA to rent the property each year for one dollar.

In addition to the \$4.5 million received for the property, Famous Players will also receive concessions from the City of Toronto for the construction of a multi-screen complex at the corner of Bloor and Hayden Streets, with an adjacent parking lot to be built by the Toronto

Parking Authority.

Along with the \$4.5 million purchase price, the Heritage Association will spend another \$4.5 million on renovations, bringing the combined expenditure for renovation to \$8.5 million. But the OHA expects to recover all but \$3 million of its investment through the sale of the Elgin-Winter Garden's commercial and residential density rights to private developers.

Also part of the agreement were assurances that the interiors of both theatres would be restored to their original 1913 condition by architect Mandel Sprachman. The two rooms have not been used as performance theatres since 1935: the upper level Winter Garden has been closed since 1927, while the lower level had continued operating as the Elgin Cinema until it was closed November 8, 1981.

The deal contains strict Canadian content programming conditions which the operating consortium must meet, which will be enforced by a five-member board consisting of one member from the consortium, two from the ministry, and two from the Toronto The-

atre Alliance. The operators must stage three Canadian plays in the first year of operation, four in the second, and five in all subsequent years. They must provide 200,000 performance seats for Canadian production in the first year, 250,000 seats in the second, and 350,000 for all subsequent years. At least 75,000 seats must be given to transfers (from local or regional theatres) of productions written by Canadian playwrights.

The theatres must be made available to the Toronto Festival of Festivals each year for 10-14 days, and can only screen films for a maximum of 90 days a year, excluding the Festival dates.

In addition, two trusts will be established: one administered by the ministry to promote Canadian theatre, the other administered by the operating consortium to help defray the costs of transferring productions from smaller theatres to the Elgin-Winter Garden site. Fifty cents from each ticket will be contributed during the first year of operation, and 3% of the average ticket price during all subsequent years.

Cineplex builds LA advisory board

LOS ANGELES – Cineplex Corporation president Garth H. Drabinsky has announced the names of seven prominent entertainment industry figures who have agreed to serve on the Cineplex Advisory Board in Los Angeles, where the corporation is scheduled to open a 16-screen complex in the new Beverly Centre in March, 1982.

Named were Joseph Barbera of Hanna-Barbera Productions, film critic Charles Champlin of the Los Angeles Times, Women In Film president Bonny Dore, Hollywood Reporter critic Arthur Knight, Barbara LaRue, director of the city of Los Angeles's Motion Picture Co-ordination Section, Dr. Donald

Reed, president of the Academy of Science Fiction, Fantasy, and Horror Films, and Phil Scheuer, 'critic emeritus' with the Los Angeles Times.

The Board will meet on an informal basis to make recommendations and assist in the creative booking aspects of the theatre's operation, said Cineplex spokesperson Lynda Friendly. Friendly also said that the Board members were enthusiastic about Cineplex's multiple-screen concept, which will be the first such operation in the Los Angeles area. The Beverly Centre theatre will be Cineplex's first location in the United States.

Rogers buys control of UA-Columbia

TORONTO – Rogers Cable Systems Inc. of Toronto has announced the purchase of 51% of UA-Columbia Cablevision Inc., a major U.S. cable television company.

The final purchase was made by Rogers November 19 in New York at \$90 a share, according to Rogers vice-president of investment planning, Graham Savage. The new company will be known as Rogers-

UA Cable, and the acquisition increases Rogers interest to 1.9 million cable subscribers in Canada, the United States, and Ireland, according to Savage.

In order to raise money for the purchase, Rogers had earlier sold its interest in Williams Electronics, Inc., a U.S. based electronic game manufacturer, and realized \$17,000,000 Canadian.

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Low (no) budget feature wraps in T.O

TORONTO — *Freeloading*, a project conceived by a film technician and a student at the Ontario College of Art, working with a practically non-existent budget and an armful of deferral agreements on a production many skeptics said would never get off the ground, completed principle photography November 22 in Toronto after a three-week shoot.

Conceived by Chris Terry, an OCA film technician, and OCA student Joe Sutherland, *Freeloading* is a satirical look at freelance employees at a national broadcasting network. Terry co-directed with Sutherland, who also wrote the script, did the cinematography, and served as associate producer with Fraser McAninch. Robert Wertheimer, a veteran of ten professional feature film shoots, works as the film's production manager and accountant.

According to Wertheimer, the entire cast and crew, totalling about 65 people, signed

the production's deferred salary agreement. ACTRA gave the film permission to sign non-ACTRA performers and allowed them to present ACTRA members with the deferral agreement; in return, the production will allow ACTRA to approve any distribution agreement the film can negotiate. "No one on the cast or crew is being paid," said Wertheimer, "but we have kept the books based on the standard going union rates as if it was a normal production."

Wertheimer said the production has benefited from many professional favours, including a deal from Panavision to rent \$15,000 worth of camera equipment for \$1500, purchasing over 20,000 feet of surplus film stock from various Toronto-area production houses, the use of MTV's studios over two weekends, and the use of a plane, an airstrip, and some old airplane wreckage from King City Airport owner Brian Baker.

Wertheimer cites the actual cost of shooting the film, excluding deferral arrangements, at under \$10,000, but maintains that all film rental houses were paid cash by the production.

The film has some second unit shooting to complete on December 6, but presently there is enough material for a 90-minute feature, according to associate producer Fraser McAninch. Wertheimer said the shooting ratio was about 4:1, but added, "We didn't always have the confidence to cover the way we wanted to, because we were afraid we would run out of film."

The production is currently looking for a backer, either a producer with some cash or a lab willing to buy a piece of the film in exchange for film processing and sound transfer. According to McAninch, the production has only been able to print 2,000 feet of film stock so far. But Wertheimer was confident a deal could be arranged soon.

MORE FROM LES

by Les Wedman

VANCOUVER — Where there's Hope, you'll find Sylvester Stallone and Kirk Douglas.

Hope, B.C., is where, on Nov. 16, they started shooting *First Blood*, an action-filled drama in which Sylvester (Rocky) Stallone plays a Vietnam War veteran who reacts violently when he is hassled in a small town.

The picture, reported to be costing upwards of \$10 million, is being produced by Buzz Feitshans — a John Milius partner — and directed by Canadian filmmaker Ted Kotcheff.

Kotcheff gave Canada its best-known feature film, *The Apprenticeship of Duddy Kravitz*, which, with *Outback*, a film made in Australia, rates as his finest work. Now based in Los Angeles, Kotcheff has had more lucrative works such as *Dallas North Forty*, *Who's Killing the Great Chefs of Europe*. His latest film has yet to be released.

On the job and geared toward the shooting of *First Blood* that will last 10 weeks in Hope, is Vancouver filmmaker Paul Tucker. He is production manager of the feature and it's the first time a Canadian here has been named production manager of an American film without playing second fiddle to an American production man.

The Columbian Connection, a drug drama with Britt Ekland starring, wrapped in early November.

Among the producers of the film are BCTV newsman Tony Parsons and Channel 8 newshen Pamela Martin. They must have gambling blood in them — taking that hard-earned television money and risking it on a Canadian feature.

Gene Hackman stars in a film called *Eureka!* to be made in British Columbia right after the Christmas and New Year's holidays. It's to be done in Barkerville, in the Mount Robson area of the Rockies and in Jamaica and estimated budget is \$10 million U.S.

It will be an unusual film. To forecast that, you only have to know that *Eureka!* will be directed by British filmmaker Nicolas Roeg, whose films have been called hypnotic, hallu-

cinatory, visionary.

His most recent presentation was *Bad Timing: A Sensual Obsession*, that starred Art Garfunkel and Theresa Russell, in a steamy love story that continued Roeg's experiments with advanced visual techniques.

"I create images and tell stories on film," Roeg has said, adding that he doesn't like the film business. "I like filming. I'm a filmmaker."

Roeg started as a cameraman, doing *Fahrenheit 451* for François Truffaut, Richard Lester's *Petulia* (that he transformed into an offbeat masterpiece of kaleidoscopic narrative), and John Schlesinger's *Far From the Madding Crowd*.

Then came *Performance*, which Roeg directed with Donald Cammell. Despite the lure of box-office star Mick Jagger and a plot that mixed music, drugs and sex, the film gathered dust on a shelf at Warner Bros. Nobody, it seems, could fathom the movie's labyrinth structure and heady invocations of Jorge Luis Borges. There was even talk of Roeg being sued for unprofessionalism because his contract said he would make a picture that was "up to professional standard" and, to Warner Bros., *Performance* apparently did not meet that requirement.

Finally *Performance* was dusted off and Nicolas Roeg became one of the top new directors. After that came *Walkabout*, *Don't Look Now*, *The Man Who Fell to Earth*, each of which quickly substantiated the promise he showed in *Performance*.

Filmgoers hostile to his work link his name with an exasperating habit of turning plain and honest stories into cinematic labyrinths. For those who admire him, Roeg's work may be the shape of cinema to come.

And that is why you have to look beyond the simple statement that Gene Hackman will star in a movie called *Eureka!* It's about a miner who strikes the motherlode in the Rockies and retires, rich and satisfied, to Jamaica.

Nicolas Roeg, you can be sure, will take it from there.

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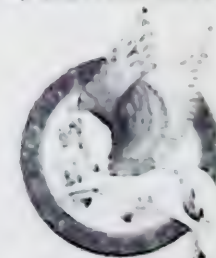
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Hoffert new prez as AGM restructures Academy

TORONTO— The Academy of Canadian Cinema has restructured its board of directors so that all board members can be elected by their peers. The change was made at the Academy's third annual general membership meeting November 3 in Toronto.

Previously, the 29-member Academy board consisted of 14 elected members representing

nine craft branches, 14 appointed associate members from support organizations, and an elected chairman. Appointed members from the associations could present opinions but did not have a vote.

The new board now consists of 17 elected members, an elected chairman, and three honorary positions to be appointed by the elected board mem-

bers. The nine craft branches elect one member each plus two members at large for a total of eleven; each of the three newly-created associated branches elect two members.

At the membership meeting, the Academy elected composer Paul Hoffert as Chairman of the 1981-82 Board of Directors. Elected to the nine craft branches were: August Schellenberg - Actors; Ninkey Dalton - Art Directors; Richard Leiterman - Cinematographers; Richard Gilbert - Directors; Sally Paterson - Editors; Lawrence Shragge - Composers; Wayne Fenske - Producers; Jim Henshaw - Screenwriters; Partick Spence-Thomas - Sound. Allan King and Robin Spry were elected by the craft branches members-at-large.

Elected in the new Agents/Casting/Public Relations branch were Janice Kaye and Lawrie Rotenberg. Leonard Bernstein and Peter Lorimer were elected by the Exhibitors/Distributors/Executive Branch, and Penny Hyman and Alma Lee by the

Creative Support Branch.

The elected members appointed Millard Roth to the Board as Treasurer and Ronald Cohen as immediate past Chairman, leaving the third appointed position vacant.

Chairman Hoffert brings to his new office 18 years of experience in the Canadian film industry. Since 1965, Hoffert has composed 17 Canadian feature film scores, including the 1979 hit *Outrageous*; he has also served as musical director for *Outrageous* star Craig Russell's stage show. Hoffert was a founding member of the Canadian rock group Lighthouse, which enjoyed considerable popular and commercial success in the seventies. He also has experience in composing theatrical, symphonic, and dance scores.

Hoffert's involvement with the ACC dates back to the organization's inception in 1979, where he served as ad hoc chairman of the original committee. He served as vice-chairman on the 1979 Board of Directors, and on the Rules and Regulations Committee in 1980.

Two features pulled til '82 in Toronto

TORONTO— Two Canadian feature films which were to have begun shooting in Toronto this fall have been postponed until 1982.

Star Tripper, a rock musical produced by Jim Henshaw, Paul Hoffert, and Brenda Hoffert, was scheduled to shoot from November 9 to December 11, but has been postponed until early 1982. Henshaw told Cinema Canada that the production was postponed because some of the film's financial backing fell through and could not be recovered in time to complete filming by the end of 1981. He stated financing for the film, strictly a private offering, was back in place and the project was ready to resume pre-production in February and begin shooting in March.

Henshaw would not comment further on possible cast or crew changes other than to say that director Zale Dalen might not be available in February. "We will make no commitments to anyone until key creative personnel is set," he said.

That's My Baby, a serious comedy which was to begin shooting this fall, has been postponed until next summer, according to producer Edie Yolles. Yolles said the postponement was due to required summer weather for certain scenes in the script, which could not be shot in November in Canada.

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Heavy Metal and Plouffe run for Golden Reel

TORONTO— Current statistics indicate that *Heavy Metal* and *Les Plouffe* are the leading films in contention for the 1982 Golden Reel Award, presented annually by the Canadian Motion Picture Distributors Association to the Canadian film with the best box office gross for the calendar year.

Heavy metal, an animated rock music fantasy produced by Ivan Reitman, and *Les Plouffe*, an adaptation of Roger Lemelin's novel of Quebec family life directed by Gilles Carle and produced by Denis Héroux,

lead a list of contenders which include the comedy drama *Tribute* and horror films *Happy Birthday To Me*, *Scanners*, and *My Bloody Valentine*.

The winner will be announced in January, with the award to be presented at an industry luncheon March 2, 1982. Previous Golden Reel Award winners include *The Changeling* (81), *Meatballs* (80), *Why Shoot The Teacher* (79), *Who Has Seen The Wind* (78), and *Lies My Father Told Me* (77).

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NFB NEWS

Oscar Fever Heating Up

Prior to Academy Award submission seven NFB shorts are being screened at the Los Feliz Theatre in Los Angeles. Titles include *Zea*; *Top Priority*, a new film by Ishu Patel; and Janet Perlman's latest caper, *The Tender Tale of Cinderella Penguin*, an animated interpretation of the famous children's story played by cast of porcine sea birds... Miss Piggy watch out!

Tuneful Opening of "First Winter"

The Pembroke Ontario community hall was the scene of a lively premiere of John N. Smith's *First Winter*, the story of Canada's Irish settlers. The film was shot on location near Pembroke, just outside the gates of Algonquin Provincial Park. Over 500 guests, many of them descendants of the first Irish immigrants, attended the screening. Smith and screenplay writers Cynthia Scott and Gloria Demers were on hand to answer questions. When the projector broke down, actress Kath-



From Ishu Patel's latest animation film, "Top Priority"

leen McAuliffe (who plays the mother in the film) came to the rescue, and sang a few choruses of "Oh, Danny Boy." A good time was had by all.

Hail to the Chief!

November 22 was a big day for Diefenbaker devotees in Saskatchewan. The premiere of *Dief!*, the NFB's film tribute to the late John George Diefenbaker, met with enthusiastic reviews from critics and a chorus of "bravos" from the audience at Louis Riel Theatre, University of Saskatche-

wan. Director Bill Canning was there to introduce the film and present a print to the University's Diefenbaker Centre.

French Animation Releases

If you've missed the NFB's celebrated *Zea*, you can see it on Radio-Canada's *Beaux Dimanches*, 10:15 p.m., December 6. A cinematographic "tour de force" filled with mystery and an explosive denouement, *Zea* won a special jury prize at Cannes this

year. The film was made by André and Jean-Jacques Leduc and cameraman Eric Chamberlain. On the same night look for "E", an animated fantasy by Bretislav Pojar.

Filmstrip Awards

NFB sound filmstrips have taken top honors at two international festivals. *La Corriveau*, directed by André Thérberge and produced by Colette Blanchard, won the Gold Award at the 1981 International Film and Television Festival in New York. The production is based on the true story of Marie Josephte, who became a legendary figure in 19th century Quebec. "I Just Didn't Want to Die": *The 1914 Newfoundland Sealing Disaster* directed by Joe MacDonald was awarded both the Silver Award and a certificate of special merit at the 1981 International A/V Festival held by the British Industrial and Scientific Film Association in London, England. One of the "Atlantic People's History" series, this powerful production combines archival photos with prints and drawings by David Blackwood. Floyd Elliott produced the series.



Eric Patrick Godfrey and Sharon O'Neil - two of the stars in "First Winter"



Scene from NFB's award-winning sound filmstrip, "La Corriveau"

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Astra-Tel: reconciling cultural identity and reality?

The CRTC's pay-TV hearings were carried by cable operators live to their subscribers, and generated an unprecedented amount of coverage in the press and on air. Last month, Cinema Canada published the verbal presentations made by First Choice and by Performance. In this issue, Harold Greenberg and Philippe De Gaspé Beaubien state the case for Astra-Tel while Allan King outlines the position of Telecanada. In our next edition, presentations from Premiere and L.A.M.B. will be published.

Astral Bellevue Pathé has been involved in various aspects of the motion picture and television industry for over 15 years. Our involvement started in the early days when there was only a small group of Canadian feature film producers, with the concentration of the production industry being in the areas of documentaries, educational films, television series and specials.

We have been part of the industry's growth to its present stage, which has taken us through the lean years and the "boom" years. Even though there are fewer feature films being produced today, there is still a viable feature film production industry in Canada. There has been much criticism relating to some of the Canadian film productions, but we believe that Canadian quality standards and commercial viability are starting to meet consumer standards, not only in Canada but all over the world.

During all these years of growth, Canada has been developing a talent pool which, today, can meet the production requirements to satisfy the needs of pay-TV. Canadian producers have expanded their expertise in both the theatrical feature film and the television industries, and are at present providing programming to these markets. We, as Canadians, at times, have the tendency to focus on the negatives, rather than on the positives. Today, Canadian writers, directors, actors, technicians, and producers are part of the nucleus of talent prepared to take on the challenge of pay-TV.

What is even more exciting, and which is positively a vital stimulant to the production industry, are the numbers of young people who are coming out of the colleges, trained and educated in the creative arts. Knowing this, I believe that our future growth is in good hands.

Astral Bellevue Pathé has been deeply involved with young people, counselling them in relation to the motion picture and television industry, and has adopted an apprentice training program on every one

of the projects under its direct control.

Over the years, Astral Bellevue Pathé has been involved in either the production, co-production, and/or financing of 66 motion pictures, as well as mini series and television series. Amongst them are: *Echoes of a Summer*, *The Apprenticeship of Duddy Kravitz*, *Lies My Father Told Me*, *Terror Train*, *Slipstream*, *Rituals*, *A Man Called Intrepid*, *Mary and Joseph* and *Kidsworld*, as well as 50 other projects including, more recently, *Les Bons Débarras*, *Les Plouffe*, *L'affaire Coffin* and *Being Different*.

These projects have ranged from low budget television productions of \$10,000, to feature films ranging from \$150,000 to \$7 million.

We have also expanded our production throughout Canada: *Echoes of a Summer*, and *Neptune Factor*, were done in Nova Scotia; *Rituals* was shot in Northern Ontario; *Slipstream*, which won the Canadian Film Award for best feature film in 1973, was filmed in Saskatchewan, and the film *Bleu* was done in Alberta.

Astral Bellevue Pathé's policy is to work with producers from various parts of Canada, assisting them at all stages of their projects, either through script development, bridge financing, providing technical services, or assisting them in the distribution of their projects.

We are dedicated in our belief that the Canadian production industry is capable not only of meeting the needs and standards of pay-TV in Canada, but, next to the United States, of becoming the largest provider of program material for world markets.

The introduction of pay-TV in Canada will be one of the most important elements in stabilizing the Canadian production industry which, in the past, has been extremely dependent upon the Canadian tax shelter funding and was handicapped by the reality that these funds only became available during the latter part of the year. For the first time, funds will flow continuously throughout the year, and as

such, commitments can be given on a planned basis.

Bearing all this in mind, I would like to take this opportunity to explain what Astra-Tel is proposing:

In analysing the needs of producers, we have separated our funding in two segments:

1. The creation of programming;
2. The acquisition of programming.

Our schedule requirements cannot be met if we do not help create the product.

Therefore, 15% of all revenues received by Astra-Tel, unencumbered by overhead and expenses, will be put into a separate fund called the Canadian Production Fund. This Fund will be used as follows:

- Knowing that it all starts with an idea, there will be bursaries to young writers, monies available to Canadian universities to help them to improve their screenwriting courses, and writers who will be engaged in the writing of screenplays.

- Our commitment for the balance of the funds will be offered at the discretion of the producers, either in the form of bridge financing or equity investment.

Over the first five broadcast years, we expect to provide to the Canadian production industry some \$100 million dollars - totally unleveraged. However, we must face the reality that the Canadian producer cannot be dependent on funds from pay-TV to fully finance his production. He will require the expertise, knowledge, assistance and, above all, the leverage of the pay-TV network to assist him in arranging other sources of financing. Using leverage, the \$100 million production fund should generate at least \$300 million worth of production in Canada (during the first five broadcast years). The importance of the Production Fund, therefore, takes on significant dimension with regards to the Canadian production industry.

In addition to the Production Fund, and again understanding the requirements of producers, we expect that an additional \$190 million will be spent on the acquisition of pay-TV rights to Canadian programming. As such, the independent producers will be able to receive monies from two sources:

1. Money invested by the Canadian Production Fund for the creation of new product;
2. Money invested by Astra-Tel for the acquisition of Canadian pay-TV rights.

As mentioned in our application, Astra-Tel will not do any in-house production. In addition,

Astral Bellevue Pathé and its subsidiaries will discontinue production activities, if Astra-Tel receives a pay-TV license.

I think what is important and exciting is that the pay-TV concept we envision will be a unique Canadian undertaking, in which producers will utilize a flow of funding from all over the world. We are building a distinctive Canadian production industry which allows us to control our own destiny. This will also be a most significant step towards slowing down the export of our creative talent who, in the past, have had to leave our country to achieve recognition on an international basis.

Mr. Chairman, members of the Commission, it is a most exciting time in the history of the Canadian production industry. I think we can create an important legacy for our young people who are eager to utilize their talents for the making of a viable and important contribution to Canada. We must give them that opportunity.

Harold Greenberg ●

● ● ●

I will conclude our presentation by highlighting some of the dilemmas we all face in introducing pay-TV in Canada and what opportunities can be derived from this important event in our Canadian broadcasting industry.

All of us are preoccupied with the tremendous influx of American culture that crosses our borders every day and would like to find ways and means to encourage more awareness and viewing of TV programs that reflect our own identity.

All of us are preoccupied with finding better ways and means of promoting our own culture if we are to survive as a strong and distinct nation. All of us appreciate that the best way to resist the homogenization of North America into a single mold is to have vital creative communication media that reflect what we are to ourselves and to others.

On the other hand, there are some realities that Canada cannot escape:

1. Its geographical position and proximity to the most prolific producer of television and film entertainment in the world;
2. The fact that the majority of Canadians live within "over-the-air" reception distance of American TV signals;
3. The impending advent of satellite-to-home TV systems that are bound to bring into Canada further American signals;

4. The multiplicity of means whereby the American culture penetrates our country, other than over-the-air methods, theatre films, magazines, records, radio and newspapers;

5. The fact that several generations of Canadians have already been raised on U.S. TV programs from a very young age to adult life, and that this kind of consumer behaviour is very hard to change rapidly;

6. What may be even harder to accept is the fact that a significant number of Canadians actually prefer American programming to their own, to the point of equating Canadian content with something not appealing.

Our national dilemma is therefore: How can we manage to reconcile our legitimate aspirations of promoting our own cultural identity with the hard communications realities that surround us?

And how can we manage to produce Canadian programming that will not only be exhibited but seen by Canadians.

Our alternatives in resolving the issue are relatively simple:

First alternative

We can prevent further access of U.S. programming in Canada. In other words, lock out from our country the traditional entertainment wave that comes across our borders every day. This course of action would be a difficult strategy to adopt, considering U.S. signals are a fact in Canada. It would mean that we would have to retrench and isolate ourselves from other cultures.

Second alternative

We can increase the exposure of Canadian content programming to Canadians as a means of countering the strong U.S. influence.

The advantages of this strategy would accrue mainly at first to the Canadian production industry with no guarantee, however, that such programming is of a quality necessary to attract a large number of Canadian viewers.

The difficulty would be to establish a process that would ensure that a sufficient percentage of Canadian content occurs in all categories of programs, in both our official languages, and from the different regions of Canada. Such a proliferation of control might well require administrative procedures that would risk taking away from the much-needed creative attention which is required if we are to succeed.

Both these strategies would have the corollary effect of raising artificial barriers around

(cont. on p. 16)

King speaks for Telecanada and a universal system

Ladies and Gentlemen of the Commission. My name is Allan King. I'm a producer and director of motion pictures. I made my first film *Skidrow* in Vancouver twenty-five years ago this summer and I have been very fortunate in having had a rich, full and immensely varied career since – in documentaries, cinema verité, drama, and theatrical features everything from commercials for Saniflush the Bathroom Bowl Cleanser to directing Her Majesty's Christmas Message to Canada in Centennial Year.

You have before you, in the coming months, the opportunity to provide the foundations for a body of Canadian film and television production such as this country has never had before. It is an immense challenge and it is not too much to say that the future of this country depends on your judgement.

Your predecessors in the Board of Broadcast Governors and the Broadcasting Commission had the first and daunting task: to provide us with the means of talking in the language of television. In the thirty years or so since we have grown from the most rudimentary, almost analphabetic expression to the highly sophisticated language our craftsmen command today.

Then came the financially exhausting task of making that expression available the length and breadth of the land – in networks private and public, in English and French.

What has *never* been available in *all* that time is adequate funding to produce a significant body of work (in either light or serious entertainment) through which we Canadians could experience ourselves or express ourselves to people abroad. The money has been spent on housekeeping, not on programming – at least not in any consistent, clear-sighted way. And we have put in place a vast edifice of technology for the massive importation of a culture which, however vital and entertaining, has values quite different from our own – different traditions, language, constitution, and so on. Our kids are growing up with the notion that wrong is righted, justice done, by a guy going out in the street, guns blazing. Ours is a much more civil society. It always has been. I'm not saying it's better: it's different. In the States, people are used to the notion of seven, eight, nine hundred murders in a major

city a year. Here the figure is, what? Forty, Fifty, Sixty?

This is perhaps our last chance to claim our heritage, to embody it and pass it on to our kids.

It is ironic that in my generation, the generation following World War II, we have had a massive explosion of creativity in the other arts: a Canadian literature now exists to be enjoyed and even studied where only sporadic work existed before. A wide range of painters of all styles flourish. World-class architecture exists in our cities and we send examples abroad. But in the mass media, in popular entertainment, we have proceeded in fits and starts. In the single most important field for the cultivation and preservation of our values, we have almost lost the battle. This need not be.

It is no mystery, the building of a national culture. It's been done in many other countries: not just in giant countries like Russia and America in the 19th centuries, but in the small countries of Europe. Bela Bartok writes with great clarity of the genesis of Hungarian music. The same thing was accomplished by the Czechs with Dvorak. The emergence of a national theatre in Norway with Ibsen and Bjorn Bjornson a century ago is a vivid lesson for Canadians. If you read the account in Michael Meyer's classic biography of Ibsen you will blush with self-recognition at the follies of ambivalence and self-doubt with which we Canadians now, like Norwegians then, cripple ourselves.

"Nationalism" and "culture" have become dirty words for some people today. For obscure reasons, perhaps lying in the unconscious fear of asserting their own independence, Canadian internationalist historians would almost have you believe that nationalism caused the First World War. But you know it was not the Serbians, the Czechs and the Poles who caused the war. Declarations of war were made by their masters, the Imperial Governments of Austria, Russia, Germany and so on. It's as curious an inversion as to suggest that if war breaks out in Eastern Europe today its "cause" would be Polish nationalism. Nationalism is simply an assertion of independence and individuality. It is not aggressive, it is not hostile.

Culture got a bad name, of course, when it was used earlier in our history as a way for the upper and established classes to lord it over the newer and poorer classes. And it still tends to have that connotation. But perhaps the best way of looking at culture is to describe

it as *play*. It is the way we watch people play at terror, at joy, being good, being bad, so that we have some experience in handling these things in our own way when we face real terror in real life. It's why the movies of David Cronenberg, for example, are so valuable and ordinary people flock to them. It is the shared experience of entertainment which allows us to agree or disagree on values which makes it so urgently important.

And you know, this self-doubt would be fully skeptical if it were not so serious. Maybe it's both.

Because some people seriously question if we are *able* in Canada to produce the volume of feature films and other entertainment required for pay-TV. For example, to question whether we have the skills and talent. Well, let me tell you.

I've just come back from shooting a batch of commercials in Vancouver. Contrary to the blight on filmmaking in the rest of the country, Vancouver has three features in production at once.

Some people say there is only *one* first-class crew in Vancouver. I had, therefore, the "fourth" crew. Let me tell you that I wouldn't hesitate to use that so-called fourth crew as the core for a feature production anywhere. They were first-class.

I have worked with crews and casts, labs and mixing studios all over the world and, I can tell you that those who lack confidence in the talent in Canada are merely expressing fears of their own inadequacies. Clearly this country has an extraordinary ability to produce outstanding talent, for it is a truism that we have filled the studios in London and Los Angeles with our people.

But just as Los Angeles and London are filled with Canadians so are Toronto and Montreal staffed by those who have had to leave Vancouver, Edmonton, Winnipeg and Halifax because they could not fulfill themselves in their home town. This need not and should not be. We are all impoverished by a lack of adequate expression from all the different regions of Canada. Again, permit me a couple of stories.

When we did *Who Has Seen the Wind* in Saskatchewan, we employed 35 trainee filmmakers in addition to the regular crew. People said, "Allan, you're crazy. It's hard enough to make a movie at the best of times, but all these apprentices hanging about?" Well, the trainees were so valuable they weren't even called that after the first week. Almost all of them have since established

professional careers for themselves. But, and this is the point of the story, very few of them in Saskatchewan. That's foolish and unnecessary.

I've watched the process closely for twenty-five years. I was proud to be a founding member of the so-called West Coast School of filmmakers at the very beginning of television in Vancouver. We watched in fury as the bureaucrats gradually took control of the studio, as funds from the East were squeezed.

One by one we left: David Duke, Mario Prizek, Ron Kelly, many others – as people like Norman Campbell had left before us in order to realize their talent. There is no reason it could not have been realized in Vancouver, and no reason that we could not have gone and come back had there been something to come back to. There wasn't enough. There should be and it will be a primary task of Telecanada to help make that happen: in major cities across the country from coast to coast.

I happened to bypass Toronto when I left Vancouver, and set up shop in England with a small group of filmmakers – mostly Canadians who had been unable to find work in Canada. Among other things they helped pioneer what was then the new form, cinema verité. They emerged as among the very best craftsmen anywhere in the world. Years later I discovered that they were the envy of their peers in England, in Europe and in the U.S. Because they had a studio, they had a stable base to work from. It was a committed group with a clear policy and modest but steady income. The studio still flourishes – ten, fifteen years after I left it.

Real commitment expressed in clear-headed policy and with the financial consistency to carry it out is the essential ingredient we have never had in this country.

You know, we *are* a funny country. We licence UHF stations in our major cities to provide local expression and then find them programming wall-to-wall American movies prime-time.

We set up a private network to diversify and give us independent production. It invents what is, unhappily, the prototypical Canadian form: The Canadian TV serial set in Midtown, U.S.A.: It is called *Simon Locke*, and later grew into *Police Surgeon*. It provided a model for our feature films.

As a matter of national policy, national cultural survival, we have collected millions of tax dollars (i.e. tax deferrals) from doctors and dentists all across

the country. And what for? To go out into the world in feature films disguised as Americans. How bizarre! This ambivalence borders on national schizophrenia.

Is it any wonder that the applications of most of your major applicants are greeted with profound doubt and cynicism?

Let me repeat, we have the talent in this country to produce entertainment of the highest quality. Because of the public funding we have had in the past, through the Canada Council, the CBC, the CFDC and many government agencies, as well as through private and commercial filmmaking, it's safe to bet we have a higher number of writers and filmmakers per capita and a higher quality of experience per capita than almost any country in the world.

Let me repeat, what we have never had is consistent, stable financing placed in the hands of experienced producers. It seems to me that you have to find the cheapest possible way to put the most dollars into the hands of independent producers.

In the early days of the CBC, with GM Theatre and Startime, there was money. Not lots, but money. A flood of talent emerged, the money was turned off, the talent emigrated.

In the first years of the CFDC, policy switched from expensive American co-productions, to art films, to imitation American movies - of - the - week and then back again. Despite the vagaries of policy many good films were made: *Duddy Kravitz*, *Goin' Down the Road*, *Mon oncle Antoine*, *Why Shoot the Teacher*, *Meatballs*, *Les bons debarras*, *Ticket to Heaven*, *Les ordres*, *Silent Partner* – to list names is to offend by omission. A core of people is established across the country who can make polished films of quality on budget.

Unfortunately the good films appeared sporadically and were often obscured by the steady output of imitation movies-of-the-week. Built on hand-me-down leftover scripts bought off the shelf in Hollywood, scripts L.A. had rejected, with low grade, minor American stars with whom our audiences could not identify, guaranteed mediocre bucks at the box office, which totally confused critics and audiences abroad as to what a "Canadian" film really is. No wonder.

It has confused the Canadian creative community as well. The absolutely fundamental work of script development and of production teamwork

(cont. on p. 17)

* As prepared for delivery to the Canadian Radio Telecommunications Commission in Hull, Quebec on October 7, 1981.

Canadians must measure films against world standard

(cont. from p. 14)

ourselves with the unnatural consequences of overprotectionism.

We suggest, Mr. Chairman, that the object of our pay-TV exercise is not so much the production and exhibition of a great many Canadian content programs, but rather that good quality Canadian programs be produced, watched and appreciated by Canadians.

Therefore, we favour the third alternative of encouraging our production industry to produce to world quality standards.

If Canada wants to remain a distinctive entity, it must find the means, the way, the imagination and creativity to speak out in a strong competent voice. In other words, the only way we can promote and encourage our own cultural identity is not to cloister ourselves. It is to produce, with competence, with excellence, and compete successfully with the messages coming from the U.S.

By producing programs of international standards, Canada could benefit from the contribution of foreign co-productions in funding a larger pool of Canadian programming fare.

We could benefit from revenues of after-market sales in other parts of the world.

We could be creating programs that would have a better chance to be viewed by more Canadians.

It is time for us to measure ourselves to the dimension of the world, not only that of our own backyard.

What we need to do is, first, be good at it. In that way, we will regain our much-needed sense of pride and confidence in ourselves. Then, the specific expression of our own identity will naturally rise to the surface.

There have been times in our past when we have been able to do international things well, with competence, may I add, to the amazement of the world. We can no longer get away with the excuse that it is not possible for us. We have already done it, and when we did, there was no finer place to live and be than just here, being ourselves... Canadian.

Maybe if we have as an objective the pursuit of excellence to world standards in our production industry, we can make this feeling of ours last far more than 180 days of 1967.

We, at Astra-Tel, believe that Canada has a great opportunity in pay-TV. We think that our proposal realistically answers many of the preoccupations and dilemmas that face us, and you. We would like the opportunity to tackle this national challenge.

Philippe
DeGaspé Beaubien

Yorkton fest gains ground

YORKTON - Over 100 producers and filmmakers registered for the Film Workshops held in conjunction with the 17th Yorkton International Short Film and Video Festival, Nov. 2-8 in Saskatchewan.

"Attendance was up for the evening screenings, and for the first time ever, all the awards save one were picked up as they were announced on the closing evening," reports fest director Sheila Harris, underlining the progress the festival has made over the years.

Yorkton, which used to be a bi-annual event, is getting new momentum now that it is being held annually. Canada's oldest short film fest is run on a budget of \$95,000, with the majority of funds coming from the Sask Trust for Sports and Culture, the provincial lottery pool. The provincial department of Culture, the federal Bureau of Festivals and public and corporate donations make up the remaining amounts.

Yorkton operates with a full-time, two-person staff, and is the only Canadian festival to be housed in its own festival building. Screenings of films throughout the year are planned for the building, which doubles as the local art gallery.

A list of the winners can be found on the opposite page.

France Film fight is over

MONTREAL - The ten-month old strike against several theatres owned by the Compagnie France Film is ended in Montreal, though both sides are still working with an arbitration board to tidy up remaining differences.

The dispute pitted France Film against theatre personnel belonging to two unions, the

Syndicat des employés du théâtre St-Denis and the Syndicat des travailleurs des cinémas du Complexe Desjardins. Both unions are affiliated with the Confederation of National Trade Unions (CNTU) and the National Federation of Communications. Both sides have now ratified a collective agreement, the first in the three-year history of the unions.

All employees fired by France Film prior to November 11, 1980 have been re-hired; it was those firings which provoked the strike. Still before the arbitration board is the question of whether or not France Film will be allowed to sub-contract out work to non-union workers, as it did during the duration of the strike.

The collective agreement is the first to be signed in Quebec with theatre employees who are affiliated with the CNTU. During the strike, the unions obtained an injunction against France Film for using "scabs" and contravening Law 45 in the Work Code. France Film plans to appeal this decision before the Superior Court in February, 1982.

The Canadian Independent Short Film Showcase

a program of the Canada Council
administered by the Academy of Canadian Cinema

Entries are now being accepted for a national juried competition of short films.

Winning shorts will be distributed with feature films to commercial theatres across Canada.

Winning filmmakers will receive an honorarium of \$2500.

To be eligible, films which may be live action or animated must meet the following criteria:

- be produced and directed by an independent Canadian filmmaker
- be 10 minutes or less
- be either 16mm or 35mm
- have been made within the last 3 years
- have dialogue in either English or French
- have copyright clearance and no previous run in a 35mm commercial theatre.

Where applicable, the Canada Council will assume the expense of sub-titling, multiple prints and a blow-up to 35mm.

DEADLINE FOR APPLICATIONS DECEMBER 31, 1981

For application forms or further information please contact:

Alison Reid
Academy of Canadian Cinema
653 Yonge Street, 2nd floor
Toronto, Ontario M4Y 1Z9
(416) 967-5414

Film Arts Film Arts

16/35 post-production
Television and feature
production

461 Church Street

Toronto, Canada

M4Y 2C5

Telephone 416-962-0181

Funding and commitment is formula for quality programming

(cont. from p. 15)

has never been properly funded nor its goals focused. You wouldn't set out to build a skyscraper by arriving on site a full crew on sod-turning day and then hand them a sketch on the back of a napkin. Something like that happens too often here. The director of *Kramer VS Kramer*, Robert Benton, required the writer of *Kramer VS Kramer* (Robert Benton), to produce 23 drafts of the script before he was satisfied. We don't afford that and we must. One of the best writers in this country, Max Cohen of Montreal (he wrote the last four episodes of *Roots* and had some audience acceptance!) hasn't written for production in this country since the early days of television, though he lives here. His fees aren't outrageous but we don't spend money where it ought to be spent.

In the last few years, we have placed feature film finance primarily in the hands of deal-makers - accountants and lawyers, who understand the tax system, but who have little in their background which would suggest they know any-

thing whatsoever about scripts, script development and production values. You wouldn't place university teaching and scholarship in the hands of the freshman or sophomore class, or brain surgery in the hands of a pre-med student but that too often is what happened in the past few years of filmmaking.

The Australians have proven what many of us have argued for years. Films made with integrity reflecting a fresh sense of place and character can make a real mark in the world and bring great pleasure not only to home audiences but to audiences around the world.

Let me emphasize to you that we also have a unique advantage no other country has; we speak the same language as the Americans. Thus an Australian or an English film is often confined to PBS and the art house circuit because in Texas they need subtitles Canadian films don't. But if we are going to be able to sell abroad the answer is not to make imitation American films but to make fresh and interesting films in sufficient volume so that a taste aroused can be

satisfied. Audiences want a fresh taste and a steady diet. That's fundamental marketing.

You know, Ladies and Gentlemen, you have the opportunity to change the random, haphazard way we have approached film and television production in the past.

With funding and commitment, the absolutely essential work of script and production development can be provided.

With funding and commitment, production teams can form confident and enduring relationships - such as we've had with the growth of Canadian theatre: Bill Glassco, David, French and the Tarragon writers, Michel Tremblay and André Brassard in Montreal, George Ryga and the Playhouse long ago in Vancouver. Film is the most collaborative of arts, too often our teams have been thrown together in haste never to work together again.

With funding and commitment, proper use can be made of regional talents. We will see the vision of the Prairies, the West, the Atlantic Provinces.

With funding and commitment, we can build a solid audience for Canadian enter-

tainment, we will be able to connect viewers with the superb documentary and animation work which year after year this country has produced and which has made us famous in film throughout the world.

Now, many claims will be put before you about the generation and development of funds for Canadian production. We have seen charts about audience penetration, proceeds and so on, from the so-called discretionary services. Let me be blunt, blunter perhaps than my Board would be comfortable with, I just don't believe those figures.

I don't know how you can believe those figures. The cable companies have put nothing into Canadian production. The landscape of Canadian television is littered with promises broken or maimed by those who offered the earth for a license and then had to come back and say, "Gee, we tried hard but we're going broke so we'll just have to bury our promises to Canadian producers."

The cost of TeleCanada's proposals are modest, far less than any other major. The returns to Canadian production are far

higher. We have no conflict of interest as between shareholders' profits and the best possible Canadian entertainment. We have exciting ideas about directly involving the production community in our decisions and I'd be glad to answer questions about that.

As I said at the outset, I have had a long and varied and immensely rewarding career. I've had the pleasure of working and associating with some of the best filmmakers in the world, all over the world. What you in your wisdom decide no longer affects me professionally in a very significant way. But, as with you, I am concerned about the world in which my children and family are going to live. I would like them to be able to see the very best entertainment in the world. I would also like them to be able to see Canadian entertainment, not as from a deprived ghetto, but as vigorous, well-dressed and healthy as that of any other country in the world.

The problem of what our children in English Canada will see in five, ten years, time is grave; in Quebec the question is desperate. Allan King

The Best of THE GREAT SHORTS

Another successful Yorkton International Short Film and Video Festival has come and gone. The quality of entries was excellent, the workshops were great, and the festivities were tremendous fun. Thanks to all, particularly our adjudicators, pre-screeners and conference co-ordinators.

The 1981 Golden Sheaf Winners were:

FILM

GOLDEN SHEAF AWARD - "Crac" - Cinematheque - Montreal
BEST in HUMAN CONDITION Category - "Nose & Tina" - NFB - Winnipeg
BEST in HUMAN DYNAMIC Category - "It's A Hobby for Harvey" - Barry Lank - Winnipeg
BEST in SPONTANEOUS HUMAN - "Les Cloches" - Serge Denko - Montreal

CRAFT AWARDS

BEST DIRECTOR - Sturla Gunnarsson - "After the Axe" NFB - Montreal
BEST PERFORMER - Ed McNamara - "Capital" NFB - Winnipeg
BEST CINEMATOGRAPHY - Nicholas Kendall - "The Lost Pharaoh" - Nicholas Kendall - Vancouver
BEST PICTURE EDITING - Wolf Ruck - "Winning" Wolf Ruck Production - Mississauga
BEST SOUND EDITING - John Knight - "The Lost Pharaoh" - Vancouver

SPECIAL JURY AWARDS

- 1 "L'Impossible Oublie" - NFB - Montreal
- 2 "Childhood's End" - Canadian Filmmakers Distribution Centre - Toronto

CERTIFICATES OF MERIT

- 1 "Galaxy" - William Davern - Hamilton
- 2 "Introducing Janet" - CineFlicks Ltd - Toronto
- 3 "The Sweater" - NFB - Montreal
- 4 "A Fine Line" - Allen Rogers Productions Ltd - Toronto
- 5 "Un Chat Au Courant" - Techniques Audio-visuelles - Montreal



VIDEO

GOLDEN SHEAF AWARD - The Persons Case - ACCESS Alberta - Edmonton
BEST in HUMAN CONDITION Category - The Persons Case - ACCESS Alberta - Edmonton
BEST in HUMAN DYNAMIC Category - The Curse of Penobscot Hall - CKT TV - Winnipeg
BEST in SPONTANEOUS HUMAN - 10 Toronto Street - CBC - Toronto

CRAFT AWARDS

BEST DIRECTOR - John Wright - The Persons Case - ACCESS Alberta - Edmonton
BEST PERFORMER - Francis Hyland - The Persons Case - ACCESS Alberta - Edmonton
BEST CINEMATOGRAPHY - Vic Sarin & Ian Elkin - Bourque - Winnipeg
BEST PICTURE EDITING - Margaret Clendenen - 10 Toronto Street - CBC - Toronto

CERTIFICATES OF MERIT

- 1 Point's West - Series - CBC - TV - Winnipeg
- 2 Stories and Stuff - CFAC Lethbridge TV - Lethbridge
- 3 Sur Le bout de la Langue - SGME Distribution - Montreal
- 4 The 2nd National Driving Test - One for the Road - CTV - Toronto

\$500 CASH AWARD for THE INTERNATIONAL YEAR OF THE DISABLED PERSONS

Melanie - Roberta Osemlak - Moose Jaw - Video Production

\$500 CASH AWARD for BEST CHILDREN'S PRODUCTION

The Curse of Penobscot Hall - CKT TV - Winnipeg - Video Production

NETTIE KRYSKI CANADIAN HERITAGE AWARD

Dad - NFB - Winnipeg

NOVEMBER 1-7, 1982

See You There!

"Bravo!"

The Performance team would like to thank the many people in the production industry for the overwhelming support we received from across the country in developing our application now before the CRTC to be granted a license to operate a pay television network.

L'impact déclenché par notre présentation repose hautement sur les espoirs et la foi que vous nous avez accordés.

Aux producteurs canadiens, bravo!

Thank you, **Performance**

The Canadian Entertainment Network

"We wish to congratulate **Performance**: The Entertainment Network for its philosophy which we strongly believe will both stimulate the economy of the Independent Producer and the awareness of the Canadian viewing public."

Luciano Lisi, Niall Burnett,
Points East Productions
Charlottetown, P.E.I.

"Many of the production people are lined up behind the **Performance** application of microelectronics entrepreneur John Shepherd and TV veterans Jack McAndrew and Peter Pearson."

Maclean's,
October 26, 1981

"I believe that through the **Performance** group, Atlantic area producers can develop a solid, strong national voice."

Colin Campbell,
Halifax, N.S.

"I believe that the **Performance** philosophy is the opportunity Canadian producers need in order to *succeed* in the Canadian and world marketplace."

Les Weinstein,
Vancouver, B.C.

"**Performance** has made the growth and stability of independent industry in Canada the philosophical base of their application and that is the reason why we support **Performance**."

Michel Roy,
Film Accord
Montreal, Quebec

"Je supporte **Performance** parce que je vois une certaine attitude très réaliste dans leur approche du sujet et une base industrielle qui est très nécessaire à l'industrie."

René Bonniere,
Toronto, Ontario

"We support the **Performance** submission because it demonstrates an *awareness of the industrial aspects of our business*, and addresses the problem that we all face."

Nick Bakyt,
Edmonton, Alta.

"I believe that Peter Pearson and Jack McAndrew have an intimate knowledge with the stuff of Pay Television which is Canadian production, the stuff that concerns us – the meat and potatoes of it – they have an *understanding* and a care for it. I think that is extremely important. I think they have demonstrated that in their previous work."

Peter Bryant,
Vancouver, B.C.

"People, that is what is *impressive* about **Performance** at every level: new players with an acute concern for cultural sovereignty: strength, credibility and support from coast to coast in French and in English."

Richard Nielsen, Pat Ferns,
Primedia Productions Ltd.
Toronto, Ontario

"**Performance** offre plus qu'un service français distinct. Il offre la possibilité de programmer aussi nos produits français au service anglais, ce qui amène donc la participation du français à 40 pour cent du réseau, et ça nous permet d'aller chercher ce marché de 17 millions d'Anglophones du Canada."

Nicole Boisvert,
ASA Productions Inc.
Montreal, Quebec

"I believe **Performance** has the *strength* to provide what the Canadian production industry needs through Pay Television."

William Hutt, C.C., M.M.,
Stratford, Ontario

"J'appuie **Performance** parce que, d'après moi, de toutes les demandes qui ont été déposées devant vous, c'est le groupe qui a pu formuler et développer une vraie stratégie industrielle pour aider le cinéma. Cette stratégie industrielle est évidente par le fait que **Performance** est prêt à mettre une somme substantielle dès le début des productions ce qui, à mon avis, va aider le producteur indépendant."

Joseph Beaubien,
ASA Productions Inc.
Montreal, Quebec

"I would simply like to note that if, given a national licence, the **Performance** organization keeps its commitments to the public and the production community, *we may yet sustain a unique, indigenous and culturally and economically fruitful film and television industry.*"

Douglas MacLeod,
Banff, Alta.

"The **Performance** application clearly goes beyond the often heard promises of assistance for Canadian programming by having developed an industrial strategy, which will benefit all in the industry."

Robin Phillips,
Stratford, Ontario

"**Performance** offers independent producers the chance to compete on the merits of their creative ability for production dollars on a dollar-matching basis, which would certainly be a great boost to our ability to raise money from independent investors. Without **Performance**, and the principles it embraces, I fear our industry will suffer."

Anne Garber, Merv Newlands,
Vancouver, B.C.

"As Canadian Producers we heartily endorse the **Performance** philosophy of showcasing high-quality Canadian entertainment programming. This philosophy offers the independent Producer an alternative in the distribution of his programs other than the traditional existing networks."

Michael Watt,
Gibson-Watt Productions
Vancouver, B.C.

"The group leading "**Performance**" is outstanding and their approach *sensible* and realistic."

Leonard Kowalewich,
Vancouver, B.C.

Performance

The Canadian Entertainment Network
43 Colborne St., Suite B12,
Toronto, M5E 1E3
(416) 366-1676

Primedia and National Ballet team for a-v contracts

TORONTO – Alexander Grant, artistic director of the National Ballet of Canada, and Pat Ferns, president of Primedia Productions Ltd., have announced an agreement relating to the dance company's film, videotape, and audio-visual activities.

Primedia will produce adaptations of the National Ballet's repertoire, as well as consult and advise the dance company

on all matters pertaining to the marketing of the National's performances in media other than live theatre.

Discussions between the National Ballet and Primedia have taken place over the past year. According to a news release from the two groups, future moves may include the creation of a separate production entity which would handle all National Ballet film and video

recordings.

Ferns and Richard Nielson, chairman of Primedia, left Nielson-Ferns International, which they founded in 1972, this past summer to form their new production company. Since then, Primedia has served as a consultant to the Performance application for a national pay-TV license, headed by Jack McAndrew. They have also served as consultants to the Canadian

Association of Professional Dance Organizations (CAPDO), and done some production work for Lively Arts Market Builders (LAMB), a special interest pay-TV license applicant.

Nielson is currently completing *The Wars*, a \$3 million feature film based on Timothy Findley's novel and directed by Robin Phillips, which completed shooting August 3. Ferns is currently executive producer of the 13-part television series *Ark On The Move*. Upcoming Primedia production plans for 1982 include *Billy Bishop Goes To War*, a co-production with the BBC and the Colonial Repertory Theatre Company, to be shot next March at the BBC's Glasgow studios with original cast members Eric Peterson and John Gray; *Grey Owl* (based on Lovat Dickson's biography *Wilderness Man*), and *Heaven On Earth* (screenplay by Margaret Atwood and Peter Pearson), both British co-productions with Yorkshire Television; *Pélagie-la-Charrette*, based on the Prix Goncourt winning novel by Antonine Maillet, in a co-production with Société Radio Canada and Gaumont, the major Parisian theatrical distributor; *The Adventures of Hudson's Bay*, a six-part dramatic mini-series co-produced with France's Téléci; and nine-part children's drama *The Little Vampires*, a German co-production with Polyphon of Hamburg.

Mankiewicz fails to better record with *Les beaux souvenirs*

MONTREAL – Luke warm reviews and an opening which competed with the baseball play-offs may have contributed to the lackluster performance of *Les beaux souvenirs* in Quebec. Playing on two screens (Montreal and Quebec City) for five weeks, the film grossed \$38,000, falling far short of *Les bons débarras* which was the first collaboration between director Francis Mankiewicz and Rejean Ducharme. Although this second film provoked lively debate in Le Devoir, the production by the National Film Board and Lamy Spencer never found its audience despite distribution through Les Films Mutuels.

SHOOT ALBERTA

by Linda Kupecek

"I've lost all the awards. I don't know where they go," said Terence Macartney-Filgate, producer/director of *The Golden Mountain: The Chinese in Canada*. "Bits of paper...but good for the next budget," he continued mildly.

If that is so, Macartney-Filgate should be optimistic: in September, he was given the Ontario Film Institute Award for outstanding contribution to film in Canada. With a screening and retrospective of his past films for Canadian television, he was given a miniature zootrope in honour of his work.

This is not the first award for Macartney-Filgate. In his long career, he has collected an Academy Award to Television Reporting, Cine Golden Eagle, American Film Festival Award, Grand Prix Cannes, Eurovision Television Award, Ohio State Award, and Canadian Film Award.

"Money's the name of the game," he said recently in Calgary. "No money, no film." He pointed out that the \$170,000 budget on *Golden Mountain* (the ninety-minute film documentary aired November 11 on CBC) was one-half the price of a drama per minute, and one-half the cost of an NFB documentary.

Golden Mountain was shot in Victoria, Ontario, Lethbridge and Winnipeg. Macartney-Filgate and his crew researched in 1979, shot for one month in June 1980, and edited in 1981, while he continued with other projects, including *Barker Fairly at 93*, and *In Memory of Norman Bethune*.

"I like to stir things up," he said. "I like to keep busy. Otherwise, it's boring."

Macartney-Filgate outlined the flexibility required for the *Golden Mountain* shoot. "The re-creations were shot in two to three days at great speed. I rubbed dirt on the faces of the railway workers because I wanted them to look realistic. I re-cycled people from one scene to another. I photographed it myself. At one point, I shot

from under an umbrella on my knees in the rain." In another, a Chinese laundry cancelled the use of a location, so he improvised a picnic scene instead.

Television confuses news reportage with documentaries, Macartney-Filgate commented. "News reporting records the event, while a documentary filmmaker takes certain things and gives them a certain emotion, tone, and feeling.... Documentary filmmakers are a dwindling band in Canada," he said.

Comparing documentary with drama, Macartney-Filgate said, "In a documentary, one is trying to find the structure of the film. You never know what you are going to get. A drama script is more defined." Also, "It only takes three weeks to

prepare a drama, but a documentary takes so much research.

"I would like to direct a drama, but have been told by the CBC drama department that I am not experienced enough." (At this point, the grim-faced CBC publicist from Toronto grew even grimmer.)

Of the rewards of filmmaking, he said, "The real reward is that the film has a life of its own."

His future plans include a musical documentary profile on Oscar Petersen, and a major series based on Pierre Berton's *Flames Across the Border*.

"Filmmaking is a vice," said the multi-award winner. "You can't give it up. Because you never really learn to master it."

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PHILIPPE GARCIA, président

Budget Blues (cont. from p. 3)

Minister of Finance. "We have gathered together a strong case, and bureaucrats in the ministry of Finance support us. But we aren't able to reach the Minister of Finance himself. He's just not around," commented one member of Fox's staff. Said another, "We're not the only group trying to reach MacEachen. Groups from all over the country are lobbying to have various aspects of the budget modified."

The consensus of those at the Nov. 18 meeting is that the government did not appreciate the disastrous results the budget would have on the film industry. This opinion is contested by a long-time observer of the industry who has close ties to government. "Either the move was stupid, or the government decided to wind up the film industry. There were phone calls made prior to the budget, evaluating its probable effects... I don't think they didn't know they were closing it down," said the observer. "The carnage out there is just unbelievable."

What the "carnage" amounts to is the undoing of all the movie deals which were in place for 1982 and predicated on the 100% tax shelter. Also in jeopardy are the promises of performance contained in all the pay-television applications. Without exception, those applications were based on the presence of the 100% CCA and the incentive for private investors to contribute to the Canadian production industry.

"It takes at least eight months to a year to structure a deal," comments Beaubien. "It's not that we can't find other means of putting films together, but we need at least a year to put those structures in place." Adds Roth, "The problem is not really with the reduction in the CCA. We can work with that. The problem is in the perception others have of the effect of the budget on the industry. Interim financiers and brokers were already nervous. This is giving them a good chance to step back, to wait and see." Comments producer André Link, more succinctly, "The interim financiers have disappeared."

Citing healthy returns to investors on films like *Happy Birthday to Me*, *Heavy Metal* and *Paradise*, Link underlines that the budget was brought down just as Canadian films were beginning to show real strength.

Many producers lament the poor timing of the budget. Bill Macadam of Norfolk Communications comments that the government's decision "let down those in the industry who stayed in Canada to build

up a strong, creative and cultural element in the industry." Feeling that the past three years had been a "learning curve for both producers and investors," he concludes that the industry is stronger now than it was three years ago. Commenting on the time it will take producers to replace the CCA money with pre-sales and co-production arrangements, Macadam worries that "a lot of companies may no longer be around."

Roth too feels that those who devoted themselves to creating viable companies with permanent staffs will be the hardest hit, and that the budget will tend to favour the one-shot producers. "You can't build an industry infrastructure if it is subject to government whim."

Despite the precarious future, producers seem confident that film issues for 1981 will sell out. "There's really not much out there for sale," commented one observer, stating that there was certainly still a market for about \$100 million in film units (compared to just under twice that amount last year). Adds film lawyer G. Chalmers Adams, "There could be a rush on the remaining issues because the 100% film tax shelter survives until the end of this year, making film a hospitable market for investment."

John Pozhke of Cinequity Funding Corp., commenting on the changes affecting other tax shelters, believes "relatively speaking, good times are ahead. If 1% of the available money flows into feature film from the tax rules changes, it will be a significant bonanza." Cinequity has just become listed on the Toronto stock exchange, joining Astral Bellevue Pathé as a publicly-owned production company.

Underlining the discussions surrounding the budget and its effect on the film industry is a sense of futility and lack of vision on the part of those who make policy decisions. "It's partly the industry's fault because no one cared about all the aspects of the problem. People were caught up in their narrow concerns. By now, the problem is beyond the scope of anyone to deal with it. Even the Minister of Communications, with his 300-odd agencies, is helpless," said one observer.

Certainly, pay-television will be seriously affected, both by the CCA changes, and by the open-skies policy which the government is expected to approve.

Meanwhile, producers are getting weary of coping with the vagaries of making a "Canadian" film. Garth Drabinsky made an American film this

year. Rob Cooper has a network movie of the week in the works. Pierre David is moving his operation to Los Angeles and will work, like John Kemeny, from an L.A. base. Larry Nesis, the king of Canadian film financiers, has an office and family in California.

"Los Angeles is a place to cern. The capacity to generate business there is unrivalled, and we must be able to go on making films."

If producers are unable to put back together the deals which the budget has taken

apart, then the ultimate effect of the movie policy since 1974 will be to have prepared some of our strongest theatrical place in the American film industry.

Season's
Greetings
to all
from
Famous
Players
Limited



Academy announces contenders for 1982 Genie Awards

TORONTO-The Academy of Canadian Cinema has announced the complete list of feature, documentary, and short films entered in the competition for the 1982 Genie Awards.

In all, 19 feature films, eight theatrical documentaries, and 14 theatrical shorts are eligible for the awards, which will be broadcast live on the CBC Television Network from Toronto's Royal Alexandra Theatre on March 3, 1982.

Despite this year's general slowdown in the industry, the 19 eligible features are only one short of last year's total of 20, a factor Academy president Andra Sheffer attributes to the Genies being "a year behind the industry."

"This is our best group and our best year ever," said Sheffer of the list of eligible films. "It should be a good competition. Of course, the irony is that films aren't being made this year."

Sheffer noted that Academy membership, currently at 500 members, should level out to last year's highest-ever total of 600 by the end of the year. She felt that the increasing interest and concern in the Genie Awards among film professionals has balanced out the hard times which have made the ACC's \$75.00 membership fee difficult for some.

No more films can be added to this year's list, but some of the 19 feature films may be dropped if they do not meet the Academy's requirement that they play in a first-run movie house for at least seven consecutive days during 1981 in either Montreal or Toronto or at least two western cities. Sheffer said that all entered films have provided the Academy with guaranteed release dates, but among the features listed as eligible but yet to be released are: *The*

Amateur, *Bells*, *By Design*, *Finishing Touch*, *Head On*, *Hank Williams: The Show He Never Gave*, *Heartaches*, and *Melanie*.

For all feature film award categories, nominations will be made by Academy members following membership screenings of all entered films in Edmonton (January 2-4), Vancouver (January 5-7), Montreal (January 8-14) and Toronto (January 15-21). For the documentary and short film categories, special expert juries will both make nominations and select the winning films.

All nominations will be announced at a press conference on February 3, 1982.

The list of eligible feature films (producers' credits in parentheses) includes *Alligator*

Shoes (Clay Borris, John F. Phillips); *The Amateur* (Garth Drabinsky, Joel B. Michaels); *Les Beaux Souvenirs* (Jean Dansereau, Pierre Lamay); *Bells* (Robert Cooper); *By Design* (Beryl Fox, Werner Aellen); *Cries In The Night* (Barry Allen, William Fruet); *Finishing Touch* (Robert Lantos, Stephen J. Roth); *Hank Williams: The Show He Never Gave* (Peter Simpson, Richard Simpson, William Marshall, Henk Van Der Kolk); *Happy Birthday To Me* (John Dunning, André Link); *Head On* (Michael Grant, Alan Simmonds); *Heartaches* (David Patterson, Gerry Raibourn); *Heavy Metal* (Ivan Reitman); *Improper Channels* (Jon Slan, Alfred Pariser, Mor-

rie Ruvinsky); *Melanie* (Richard Simpson, Peter Simpson); *Les Plouffe* (Denis Héroux, Justine Héroux); *Scanners* (Victor Solnicki, Pierre David, Claud Héroux); *Silence of the North* (Murray Shostak); *Surfacing* (Beryl Fox); *Ticket To Heaven* (Vivienne Leebosh, Ronald I. Cohen).

The films eligible in the theatrical short category are: "E" (Robert Forget); *Ensoleillé avec passages nuageux* (Louis La-verdière); *Fixed In Time: A Victorian Album* (Barry Cowling); *Free Dive* (Paulle Clarke, Wendy Campbell); *Le Jongleur*; *The Juggler* (Helene Verrier); *It's A Hobby for Harvey* (Barry Link); *Let Music Be the Message* (Bill Marsden); *Luna, Luna,*

Luna (Francine Desbiens); *Pixilation* (Roger Cantini); *Spectrum Spectrum Spectrum* (Karen Firsi); *Splash* (Mouton Rose); *Top Priority* (Ishu Patel); *The Way of the Willow* (John Kent Harrison, Robert Miller); *Zea* (Robert Forget).

The films eligible in the theatrical documentary are: *Being Different* (Harry Baskin); *Bill Lee* (Bill Brownstein); *Challenge: The Canadian Rockies* (Wendy Wacko); *Metier Boxeur* (Pierre Roy); *On n'est pas des anges* (Claude Godbout, Marcia Couëlle); *P4W: Prison for Women* (Janice Cole, Holly Dale); *Voyage de Nuit* (Carole Mondello); *A War Story* (Anne Wheeler); *Imagine The Sound* (Ron Mann, Bill Smith).

The most erotic thing
in their world was money.



JANE FONDA KRIS KRISTOFFERSON ROLLOVER

An IPC Films Production JANE FONDA KRIS KRISTOFFERSON in An ALAN J. PAKULA Film "ROLLOVER" [HUME CRONIN]
Music by MICHAEL SMALL Screenplay by DAVID SHABER Story by DAVID SHABER and HOWARD KOHN & DAVID WEIR
Produced by BRUCE GILBERT Directed by ALAN J. PAKULA TECHNICAL COLOR BY ORION PICTURES
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CTV brings home awards

TORONTO - The Canadian Television Network (CTV) recently won three individual awards for programming excellence at the 24th International Film and Television Festival of New York.

The Littlest Hobo was awarded a Gold Medal for best television action/adventure series. It marked the second consecutive year the show has won this award. *Live It Up*, a lifestyles-entertainment guide, was awarded a Silver Medal for network public affairs series. *Escape From Iran: The Canadian Caper*, produced by Les Harris and starring Gordon Pinsent, won a Bronze Medal in the dramatic television special category.

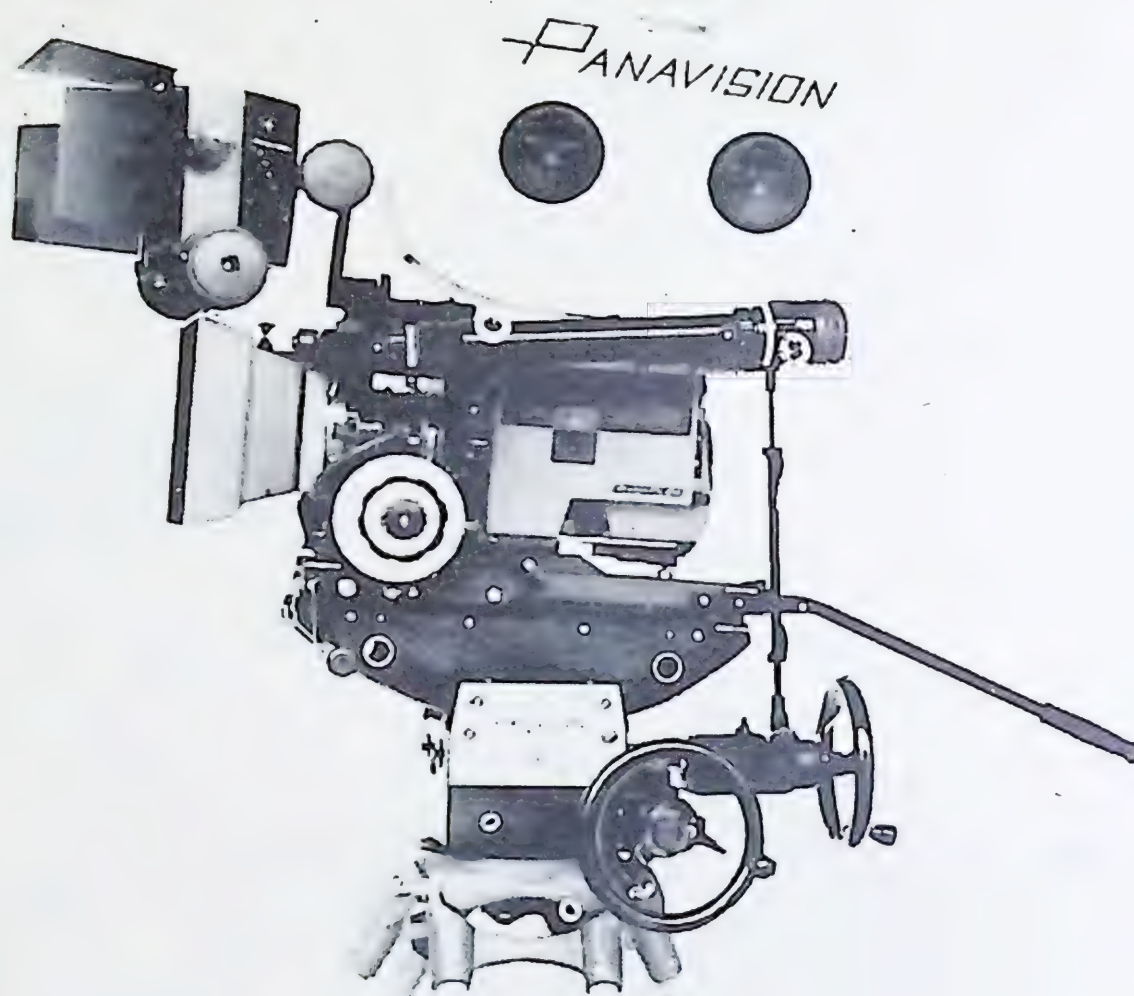
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For a marriage of culture and industry

As the year draws to a close, Cinema Canada publishes its 80th issue, making it Canada's most prolific English-language film publication to date. Unfortunately, the mood surrounding the event is one of sadness, one of things gone wrong in that small world of Canadian cinema.

With one sweep of the budget, the Minister of Finance dealt a serious — perhaps mortal — blow to the film industry which had been building over the last years. Some applaud the move, suggesting that the industry had done little to earn special support from the public purse. "They brought it on themselves," comment those for whom only "culture" should be fostered. The sum of films exhibited to date did not reassure these critics that the industry was about to contribute importantly to the cultural welfare of the country.

Yet there are many concerned people who feel that the economics of the film industry require the regular production of exploitation films so that the infrastructure can eventually support the more serious, artistic endeavors which involve greater risk. They point to recent films by Carle, Shebib and Thomas, suggesting that the industry was just turning that corner, producing finer films. To them, the financial factors are of the utmost importance.

Unfortunately, those in government who control the public purse reflect these same dichotomies.

The minister brought down his budget for obvious economic reasons; wanting to bring tax shelters under control and move to direct-cost expenditures, film production got the same treatment as apartment building and drilling for oil. No notice was taken of the cultural dimension of cinema.

Far removed from industrial concerns are the arts councils which persist in encouraging filmmaking at the grass-roots level, knowing that the presence of co-ops and experimental filmmakers are a necessary part of film culture in Canada.

Caught between the arts bureaucrats and the economic counsellors are those whose job is to worry about "cultural industries." Neither fish nor fowl, having limited access to those who control public monies, they sit worriedly, trying to imagine a policy which would allow the inevitable marriage of culture and industry, yielding a vital and still artistically important film industry.

Only a firm understanding of the political nature of the dilemma will bring about a resolution of the competing tensions of culture and industry. A decision which is politic is, by definition, "sagacious in promoting a policy." If there was little wisdom in film policy past, which consisted of a fiscal measure with no philosophical context, there is less wisdom today. Political acumen is needed on the part of those who make decisions concerning disbursements for arts, culture and industry.

The bureaucrats need, too, to act in consort. The idea of the Minister of Finance doing away with the tax incentive just as the CRTC has completed hearings on pay-TV boggles the mind. All of the pay-TV applications were predicated on the 100% capital cost allowance, necessary to generate the funds to allow them to fulfill their performance promises. Does the new budget mean that those applications are now invalid, and that we're back to square one?

The government's handling of the film industry over the last few years raises serious questions. Foremost among them is whether it has lost the ability to govern, to make decisions which are politic.

Earlier this year, the federal government began holding public hearings on its Cultural Policy Review Committee. In March, the Cinema Canada Magazine Foundation submitted its brief to that Committee, underlining those aspects of cultural politics which it felt were critical to understanding the situation of the magazine.

Many of the comments made about the magazine are also applicable to the situation surrounding filmmaking in Canada. At the heart of both issues is the will of the government to set aside monies for cultural promotion, and to fix political objectives for that promotion.

It has been several years since Cinema Canada used its own pages to share with its readers comments on publishing on film in Canada. We hope its position paper, submitted in March and reprinted on pages 24-25 of this issue, will further the understanding of those who are interested in that marriage of art and industry in Canada today.

The editors

Prepare to engage the enemy

Film censorship in Canada will be abolished sooner than you think. Believe it.

During two years of exhaustive research into its history, I rarely came across anyone who spoke as if something could actually be done about this plague upon our national spirit. At some point, it seems that each filmmaker and film-goer had unwittingly accepted the mutilation of the medium as one of the prices one pays for living in this frustrated and frustrating land.

But sooner or later, one way or another, a fashion (i.e. the Canadian fashion), Canadians may have a Charter of Rights (if their political beaux-peres should permit it). It is this aspect of the current constitutional crusades which has been challenged in Parliament and reported in the press least of all, even to the point that few Canadians have heard about it.

Is it not curious that in a country erected as such a fawning monument to middle-class mediocrity, there still exist no real civil rights? Where does the British North America Act mention freedom of speech or assembly? No, the lofty concerns occupying the minds of our founding fathers were more pedestrian matters, such as pacifying the French, keeping the Protestants and Catholics from each others' throats, and ensuring that the British Empire would retain by legislation what little was left of its North American kingdom, what it could not maintain through genuine community.

But if our amazing new Charter survive the slings and arrows of Canada's outrageous political haberdashery, we may not only have civil rights in Canada, but an end to film censorship as well. For the new Charter does not mention the same freedom of the press for which a rabid minority of our southerly neighbours allegedly rebelled against Britain. No, it goes even further and speaks of a freedom of expression. This is indeed an important point, for so convinced have American courts been of the im-

portance of civil liberties that in a few cases they have refrained from interpreting film as a modern form of the press... i.e. you can say what you like in print (as long as Washington approves), but carrying this freedom into the cinema is carrying things too far.

Now along comes Pierre, our blessed political saviour, who tolerated so little during his earthly stay among us, but offers to dispense so much as he ascends to more abstract realms. In celebration of his transfiguration into a Founding Father, we are to be granted the right to express ourselves. And for the first time, we will have a legal mechanism by which we can take the censors and their political padrones to defeat in the courts.

Remember, when Gerry McNeil decided to fight for his right to see *Last Tango in Paris*, the only battle he won was to establish the right of Canadians to take censors to court in such cases. Until McNeil established this, the provinces were still able to argue that film was their concern only, since it is "a business pure and simple," and trade in business property is a provincial concern.

The Canadian Bill of Rights and various similar provincial acts have been largely ignored by the courts, and are no longer worth the paper upon which they were once so liberally printed. As a result, since McNeil, Canadian film censors have tottered on, willy-nilly, hoping to avoid forever their inevitable doom.

Once we have our new Charter, we will have an opportunity to ask the courts if it really means what it says. But there is a bottom line to the courts' response, this editorial and your civil rights.

It cost McNeil tens of thousands of dollars to fight on your behalf. Who is going to fund the next round?

Malcolm Dean ●

Malcolm Dean is the author of the first fully-documented history of Canadian film censorship, *CENSORED! Only in Canada*.

LETTERS

Two cheers for the censor

Cinema Canada thought our readers would be interested in this exchange of correspondence between our ever-vigilant censors in Nova Scotia and filmmaker Marty Gross.

Re: *Lovers' Exile*

It is the function of the Amusements Regulation Board to give every film that is to be exhibited in Nova Scotia a rating indicating the Board's opinion as to the suitability of the film for viewing for different age groups.

The Board recommends that this film entitled *Lovers' Exile* has a RESTRICTED classification to limit its exhibition to persons who are eighteen years of age or over.

Where there is only one theatre in town, Nova Scotia regulations require that this film be shown on Saturday evenings and the restricted category be maintained. Should there be a Matinee for children on Saturday morning or afternoon, other more appropriate films must be shown.

D.F.L. Trivett,
Chairman

Dear Mr Trivett,

Recently I received a copy of your letter to New Cinema dated October 6 regarding *The Lovers' Exile* in which you refer to the "Restricted" classification your board has given that film for exhibition in Nova Scotia.

As producer and director of *The Lovers' Exile* I am writing to enquire as to what aspects of the film were deemed offensive. Complete classification of your procedures and objectives will be greatly appreciated. What precisely are the criteria for "Restricted Films"? Would any cuts in this film make it more acceptable for presentation to young audiences in your province?

Over these last few days I have been pondering this mysterious ruling. I have asked myself what objections the members of your Board might have raised towards this film. Do the various references to unsavoury activities at the Tea House seem unsuitable? Or perhaps the incidents relating to theft of bonded funds or broken contracts cause offense?

Please consider the following. Ume-gawa, the young entertainer whose life is portrayed in the film, wears numerous layers of kimono (as was the correct custom of the time) throughout the

(cont. on p. 46)

The following position paper, entitled "Concerning Cultural Politics and their Economic Repercussions" was written by the editors of Cinema Canada last March. It was written just as they decided to combine the trade paper CineMag with Cinema Canada, and refers to the magazine Cinema Canada as it existed prior to this year, not as it is currently conceived.

The paper was prompted by the brochure "Speaking of Culture" which had been published by the Federal Cultural Policy Review Committee. Although the brochure outlined the concerns of the committee and suggested lines of inquiry which it hoped the cultural community would follow, it nowhere so much as mentioned the word "politics." The paper was subsequently submitted to the committee.

Cinema Canada is published by a charitable foundation, the Cinema Canada Magazine Foundation, and was originally the house organ of the Canadian Society of Cinematographers before becoming an independent publication in 1972. Since its inception, it has endeavored to marry elements of the cultural debate with the realities of the growth of a film industry in Canada.

MANDATE OF CINEMA CANADA

To publish a monthly magazine concerning Canadian filmmakers and their films, to interview, review and comment. To reflect the state of the industry from a Canadian point of view, covering all aspects of filmmaking: commercial, educational, documentary, theatrical feature and short production. Some attention is also given to distribution and exhibition, censorship, government policy, film education, foreign festivals, etc.

CONTEXT

We offer our comments essentially as publishers. Over the last ten years, we have been involved deeply in the development of the film industry in Canada through a variety of publica-

The war within : culture vs. industry

by Connie Tadros

tions, and also as journalists, broadcasters and teachers.

Because of our intense relationship to the film industry, it is not always easy to divorce the difficulties and successes we have had in publishing from the vagaries of the film industry itself: its strength has, in large measure, determined which possibilities were open to us as publishers. Its understanding of the cultural and industrial tensions inherent in its activities determined the tone and direction of our involvement.

From the beginning, and still today, our interest has been to underline the growth of the industry, with special emphasis on films of quality which make a cultural contribution. Of necessity, we have followed government policy closely over the years, for federal policy is absolutely determining in the film industry.

We are not aware of any government policy which is especially geared to promote publications such as ours,

exception made of Canada Council grants.

As our publications have always been independent of any sponsoring body, they have depended upon three sources of revenue: sales of subscriptions and copies, advertising, and cultural grants. Last year, 73 per cent of our revenues came from advertising.

CULTURAL POLITICS

Nowhere in "Speaking of Culture" is mention made of cultural politics. But there is a war on for the minds and money of the Canadian consumer, and the stakes are enormous. The federal government has not been able to stave off the arrival of pay-TV, though there is serious question about our readiness to embrace the new technology. Program production is the key, and naturally one looks to the film industry in an effort to test its battle preparedness. Americans have dominated our theatrical screens since the beginning, and have continued

to mold Canadian sensibilities through the strength of their television production.

Unless the government recognizes the political dimension of the fight for cultural survival, there is little sense in promoting a film industry, or a publication industry. Canadian cultural policy should not contribute to the strengthening of the American hold over the imaginations of Canadians. The United States, by its very vitality, wealth and opportunity, will always prove attractive to Canadians, and many will make their way there. Meanwhile, it is up to Canada to make evident to its citizens just why they should care about the nation and its future. The promotion and sustaining of those elements which contribute to Canada's cultural definition must become a priority for the government and for its agencies.

Among the questions not asked in the discussion paper are the following:

1. Are the Canadian culture and American culture the same?
2. What differentiates them?
3. What price is Canada ready to pay for a specific cultural identity?
4. What political price will it pay to defend this culture?

CULTURAL COMPETITION

In several areas - recording, film-making, publishing - those working in Canadian cultural industries come up against American interests having a stake in those same industries. Certainly, special support must be forthcoming to shore up the Canadian efforts.

Our experience in publishing Cinema Quebec, then Cinema Canada and finally CineMag should serve as an object lesson in the impossibility of promoting Canadian cultural interests through publications dependent upon advertising from the private sector when that same sector becomes financially interwoven with American interests (Annex I).

It is clear that the film industry must meet the challenge of competing in the American market. But to the degree that it tailors its product to suit American tastes, it dilutes the specific Canadian nature of that product.

The past years have seen a marriage between the Canadian and American film industries which should be of great concern to policy makers. This marriage will last as long - and only as long - as the tax shelter offered by the Canadian government for film production.

Other countries - England, France and Italy - have experienced similar moments, and in every case, the eventual withdrawal of American interests has left indigenous film industries in a shambles.

In light of the current Canadian experience, publishing in the interests of the film industry has been difficult, for there has been no consensus about those interests. Pressures from the United States on the Canadian government and its agencies have led to the promotion of American interests within the industry to the obvious detriment of Canadian culture. In fact, it is not far-fetched to suggest that a climate of cultural oppression has been established (Annex II).

Cinema Canada has seen an erosion of financial support through advertising. Film producers and distributors have clearly said that they are not interested in a publication which promotes Canadian film culture. Neither are they interested in writers who take a critical look at the state of the industry and suggest that things are amiss.

1

THE CINEMAG EXPERIENCE

Prior to the April 11, 1978 policy speech on film by the Secretary of State John Roberts, the Americans were nervous about the possibility that Canada would vote for a box-office levy, revenues from which would go into film production. Jack Valenti, president of the Motion Picture Association of America, visited Ottawa, and the Canadian Motion Picture Distributors Association (CMPDA: the major American distributors) lobbied Ottawa vigorously.

In August, 1977, the CMPDA circulated a proposal to create a film trade paper through advertising guarantees from the members of the CMPDA and the two theatre chains, Famous Players and Odeon. This publication, Film World, became a reality in December 1977.

We got wind of the original proposal during the summer 1977, but failed to take it seriously. After all, the CMPDA had backed a revival of the Canadian Film Digest the year before and, after one issue, the magazine folded.

In November, we got confirmation that the trade paper was indeed

going ahead. Our reaction was instinctive: if we didn't put up a fight and compete with the new paper, Cinema Canada would be the eventual victim. There simply had never been enough advertising revenue in Canada to support more than one film publication. In the heated-up atmosphere created by the capital cost allowance, a culturally oriented magazine had little chance against a trade paper with backing from the Majors who control the distribution network throughout the world.

Within two weeks, we had written and published the first issue of what was to become CineMag, beating Film World to the draw by two weeks.

During the three years that followed, both papers grew and changed a great deal. CineMag was consistently first with the news, breaking important stories and eventually becoming bi-weekly to cope with the volume of news on the industry.

After a first lackluster year which almost cost it the backing of the Majors, Film World hired new staff, revamped its format, and launched a marketing campaign through controlled circulation. It moved ahead strongly.

During the first year, Film World received 73 full page ads from the Majors vs. 14 full pages placed in CineMag. Obviously, competing financially was going to be difficult.

As the Canadian industry became increasingly dependent upon Americans for distribution and marketing, the center of decisions moved to Los Angeles. During the release of Canadian films like *Meatballs*, *Phobia* and *Middle Age Crazy*, the Majors placed the ads and nothing was forthcoming for CineMag. As Canadians sought to link up with the American connection, what advertising they did control followed suit.

What is most disheartening is that producers who, two years ago, were ready to support a Canadian trade paper with a Canadian perspective can no longer identify with the Canadian cause. As the Canadian film industry grew in response to the federal policy allowing a 100 per cent capital cost allowance, marketing, sales and distribution have caused producers - almost to a man - to accept the notion that Canada and the United States are, indeed, one domestic market. Since the federal government has provided no policy, no mechanism, spent no effort to create an alternative, they have little choice. "I am an American," Stephen Roth of R.S.L. claims proudly. "Los Angeles is my second home," echoes Pierre David of Filmplan International.

This is not an atmosphere in which Canadian cultural concerns can flourish.

ELEMENTS OF CULTURAL OPPRESSION

2

Although never formally organized, there used to be a Canadian film lobby which backed culture.

Members of the Toronto Film Co-op, the Canadian Filmmakers Distribution Centre and the Directors' Guild of Canada could be counted on. Quality was the only criterion of the Canadian Film Awards, and the boisterous Council of Canadian Filmmakers kept everyone active, backing notions like quotas and levies for Canadian films. At the CFDC, Michael Spencer, in a cautious approach, gave leadership and was respected. He built consultative committees and met with them regularly, striving toward the production of Canadian films of significance.

Today, this constituency has disappeared, made obsolete by the chance so many have in the industry to work on big budget films. Hang the content!

During the past few years, structural changes have occurred in various organizations which document the move from a cultural pre-occupation to an industrial, commercial one.

These changes have been made to strengthen the producers' control over the decisions the industry must make periodically.

Item: The CFDC has abandoned its consultative committees, and no longer meets with representatives from the actors', directors' and technicians' unions. Only the producers are now consulted about the direction of the corporation.

Item: The producers, through the Canadian Association of Motion Picture Producers and backed by distributors and the CFDC, caused the Canadian Film Awards Committee to be replaced by the Academy of Canadian Cinema. Whereas an international jury used to vote on the merits of Canadian films, using quality as the only criterion, now only the members of the ACC vote. The organization is elitist. It is generally accepted that the majority of the members do not screen all the eligible films; they nevertheless vote in all categories for the Genie Awards. The resulting vote is the product of promotion, pressure and industry alliance rather than a measure of quality.

Item: The pre-selection committee for the Cannes film festival used to be a large but representative body made up of directors, actors, producers, distributors, critics and representatives of government agencies. Producers were so outraged by the selections made in 1980 - all low-budget, 'cultural' films - that the Film Festivals Bureau changed the composition of the committee. In 1981, only four people, all producers, sat on the committee along with two representatives from the Festivals Bureau.

Item: Traditionally, Canadian representation at the Cannes festival was handled through the Film Festivals bureau which has a cultural mandate. In 1980, the CFDC took over that responsibility, believing that Canada needed a higher industrial profile. Culture was nowhere apparent in the CFDC approach to promotion at Cannes. Repeatedly, foreign critics last year asked, "What has become of Canadian films?" "Where are the directors?" "What are you doing to yourselves?"

This last question is worth pondering.

CAN CULTURE TURN A PROFIT?

Of late, the idea that culture should be able to pay its own way has been gaining ground. The emphasis is on "cultural industries." Government agencies like the National Film Board of Canada and the Canadian Film Development Corporation are looking for ways to become profitable and projects which can't justify themselves economically find little support.

At Cinema Canada, we long thought that our publications should be able to turn a profit, or at least to break even, given the effervescence of the film industry. What we were slow to realize was the extent to which "culture" and "industry" war with each other.

Cultural content opens the door to analysis, criticism, the probing of intentions and the measuring of quality. Industrial success, at least in film, is often a function of publicity and promotion. Questions of quality for its own sake are unwelcome.

When, as publishers, we met the commercial challenge of moving with the film industry into the economic arena and began to publish a trade paper, there was no longer any pretense of cultural bias. Cultural questions remained the domain of Cinema Canada while reporting on the industry of film became the domain of CineMag. Naively, we thought that by publishing the best film trade paper in Canada, we would receive the backing of those financial giants, the American Major distribution companies which operate in Canada.

By their own admission, those companies were unable to dissociate CineMag from Cinema Canada, and we were found lacking because of our interest in the cultural aspects of filming in Canada. Advertising revenues from the Majors, which were meager to begin with, were simply withdrawn in the third and fourth year of publication (Annex III).

One of the unsettling realities of the Canadian film industry at present is that no one does anything without asking permission from the Majors. The Secretary of State recognized in his April 11, 1978 policy speech (Annex IV) and every producer in this country has made his pilgrimage south to ask the Majors to look kindly on his project.

In the absence of any viable Canadian distribution and marketing system, one has a hard time in the theatrical film industry without an understanding with the Majors. Similarly, one can not publish about film unless the Majors have given their blessing. This has been our experience. And this is the challenge facing the Policy Review Committee.

4

EXCERPTS FROM THE FILM POLICY ADDRESS, delivered by the Secretary of State John Roberts on April 11, 1978

"A continuing concern to me is the degree to which the revenues generated at the box office in Canada are drained out of Canada and contribute very little to the financing of Canadian productions. Of a total box office of roughly \$240 million in 1975

CMPDA

THE CANADIAN MOTION PICTURE DISTRIBUTORS ASSOCIATION
500 BAY STREET SUITE 2201 TORONTO ONTARIO M5G 1B4

MEMORANDUM

August 15, 1977

TO: CMPDA DIRECTORS
FROM: M.S. ROTH
RE: INDUSTRY TRADE PAPER

cc: CMPDA P.R. COMMITTEE
B. ALLEN D. REPMUTTER
W. ANTONISHYN C. ROSEN
C. CHAPMAN B. RICHARDS
G. DESTOUNIS H. ROSS
H. GULKIN C.R.B. SALMON
F. LAWSON B. SIMMONS
B. MAYER N.A. TAYLOR
D.C. MENZIES C. TREMBLAY
B. MYERS D. WATTS
J. PATRY H. ZABORCHAK

For some time now we have been working to develop a concept that would permit the launching of an industry trade paper.

The attached proposal "FILMWORLD" is in our view a sound undertaking for this purpose and we will solicit your support by telephone next week.

The prime co-ordinator for Filmworld will be Mr. Paul Ianuzzi, the publisher of Showbill. We have met with Mr. Ianuzzi and in our view he is a knowledgeable and reliable publisher for this purpose, and has agreed that the proposal originally submitted to the CMPDA Public Relations Committee by the late Mr. Richard Schouten and Miss Bette Laderoute, can be viable. The one adjustment that has been made is a reduction in the contractual undertaking from three to two years.

Encl.

THE ROLE OF THE GOVERNMENT

Culture can not pay its own way in a country as small as Canada. And cultural enterprises like our own can certainly not compete with American interests without the enthusiastic support of the Canadian government, both through policy positions and through direct and indirect measures from its various agencies.

At present, Canada Council grants are a bit like intellectual welfare. They provide enough to survive, but just barely. And the minute a publication begins to generate revenues for growth, the grant is diminished.

When a publication like ours seeks funds elsewhere among the government agencies, we are told to go back to the Council: funding culture is its job. But those other federal agencies - the CBC, the NFB and the CFDC - are our primary clients, the producers and distributors of culturally interesting films.

They have a stake in Canadian culture. And if the government cannot wake up the nation and its own bureaucrats to the importance of publications like Cinema Canada, then the cultural battle will indeed be lost.

The mediocrity of many Canadian publications is a function of their financial weakness. There is simply no money to pay the best writers or to initiate the proper research. On another level, there is never adequate funding to do the proper promotions, the direct mailings. Publishers and editors redouble their efforts, trying to make up in sheer energy for the lack of funds. In the end, the exercise becomes self-defeating.

Publication's like ours can remain culturally viable only as long as they remain economically strong. Funding and financing does indeed, often, seem to be the one and only problem.

3

REVENUES FROM THE MAJORS

The advertising revenues to CineMag listed below come from the following companies: Columbia, 20th-Century Fox, Paramount, Warner Bros., Universal and United Artists.

	1978 (12 Nos.)	1979* (24 Nos.)	1980 (24 Nos.)	1981 (24 Nos.)
Full pages	14	22.7	9.9	1
Total revenue	\$4,200	\$9,988	\$4,356	\$465

*In January 1979, the executive director of the CFDC spoke to the executive director of the CMPDA and requested that the Majors treat both Canadian trade publications with an even-hand. That same year, 58.5 pages were placed from the same companies in Film World, which published only 12 times a year.

roughly \$60 million was paid out in rentals to foreign distributors, and much if not most of this \$60 million left Canada. In contrast Canadian-produced feature films earned only about \$3 million at the box office. Clearly an imbalance of such a marked degree should not continue.

I have discussed these concerns with both the Canadian Motion Picture Distributors' Association and its parent the Motion Picture Association of America. I have brought home to them that the present imbalance of rentals and the returns on investment for Canadian productions can not endure. I am hopeful that they will take steps quickly to ensure greater investment not simply in films made in Canada but also in

vestment in films which meet the criteria for Canadian films under the 100 per cent capital cost allowance. I intend to assess over the next twelve months their practical response to the problem I have described and to judge to what degree they have met our concerns.

As with the problem of financing I have discussed this question (distribution) with both Canadian and American distributors. I believe that they now have a strong sense of our determination that the present imbalance should not continue. I expect them to find methods not only to provide a better distribution of Canadian films in Canada but in the international market as well.

Out of the mainstream

by David Clarke

The New Cinema. I'm by no means sure that I know what it is. But after spending a week watching it being displayed at the 10th International Festival of New Cinema, I'm mightily impressed by it. And by the good-natured efficiency of the festival's organizers. By the viewers who turned out some 10,000 strong to watch some 50 films shown over the 10 days of the festival. And by the filmmakers, who seemed to be everywhere, and willing to answer any question.

In short, the festival was very successful in bringing the New Cinema to a large, and obviously very appreciative, public. Cultural authorities, take note: Dimitri Eipides, Claude Chamberlan and the rest of the festival staff are winners. Backing them by allocating them the shekels they need for next year's festival makes every kind of sense. Cast your bread upon the waters.

Now, on to the best part of every festival: arguing about the films.

David Clarke is a free-lance writer living in Montreal.

Dans le cinéma commercial comme dans le cinéma marginal, les maîtres existent tout comme les vedettes du guichet.

— Nathalie Petrowski, *Le Devoir*, Nov. 2, 1981

Stars are to film festivals as oil rigs are to Arctic landscapes. When they appear it means money, action and adventure. But the environment suffers.

Now, I don't know that I would go so far as to say that Marguerite Duras reminds me of money, action or adventure. But her appearance at the festival certainly caused a stir. Her press conference drew a score of journalists, because in New Cinema circles Duras is a star. A couple of days later, I was having a cup of coffee with a morose fellow of no few years who told me that 28 journalists had been invited to his press conference — and that not one had come. What he said aroused my sympathy for the under-dog, of course, but it also made me wonder why I felt uncomfortable with the programming of such heavy-weight films as *Nick's Movie* (Lightning Over Water) by Wim Wenders and Nicholas Ray, or Syberberg's *Hitler*,

un film d'Allemagne, alongside the others.

Without trying to banish anyone from the groves of New Cinema respectability, I'd just like to mention that in the course of *Nick's Movie*, Wim Wenders goes off to Hollywood to work on *Hammett*. I'm sure the press-less conference sufferers in the audience must have felt a twinge at that. (This is not meant as a criticism of the film itself. *Nick's Movie*,



● Amos Poe's *Subway Riders*

which depicts the final days of Nicholas Ray, is as piercing, as truly heart-breaking a film as I have ever seen.)

When underground filmmakers surface to breathe the fresh air of commercial and/or critical success — as Duras, Wenders and Rivette have — then the relationship between their work and the dominant culture becomes incestuous, to say the least. It becomes a struggle for them to maintain creative tension; for the dominant culture is no longer their bitter enemy but their gracious host. This can be a bitter struggle, but it certainly isn't the same battle most of the filmmakers at the festival were fighting. (Then again, some of the filmmakers I talked to were hoping to have their challenges-to-the-dominant-culture's-conventions-of-expression appro-



● Ken McMullen

riated as quickly as they could arrange it. Indeed, I had a disconcerting discussion with one director who started off talking about de-constructing the narrative, and ended up discussing how to sell a youth-action-adventure script.)

In any event, the picture I was wild about — Ken McMullen's *Resistance* — and the pictures I thought were right up there — Bette Gordon's *Empty Suitcases*, Tim Burns' *Against the Grain*, and, of course, *Nick's Movie* — all garnered their fair share of attention.

Resistance, by Ken McMullen, a 31-year-old British filmmaker, is as subtle, complex and richly textured a film as I have seen in many a year. McMullen uses improvisational actors, newsreel footage of the French resistance, video, film, the musical talents of Brian Eno,



● Eric Mitchell

The festival

In an era of tight money and intense competition for public funding, the 10th International Festival of New Cinema has made its mark. In all, 48 programs were presented in over 100 screenings, and 10,587 admissions were recorded. Working with a staff of 24, most of whom were volunteers, the Festival covered 38% of its expenditures from sales alone. Putting the rest of the financing together proved more difficult, and a media offensive was mounted early in the year to overcome the disinterest sensed among the grant-giving bodies. At first, it seemed that provincial authorities would have been happier backing a "Semaine de Cinéma Québécois" than the Festival; but the former wasn't able to pull itself together, and no Semaine was held this year. The field clear, the Festival finally received \$38,500 from municipal, provincial, and federal agencies. The final tally: 10 days of New Cinema for \$75,000. With only a \$6,000 short-fall, and some revenues still expected, the organizers have given us one of Canada's most interesting, most reasonable festivals.



● Smiles all around for organizers (L to R): Thrassyvoulos Giatsios, Norman Ethier, Denis Couture, Marilyn Bilodeau, Demiti Eipides (far rear), Claude Chamberlan, Daniel Lapierre, Lynne Crevier, Richard Stanford,



● Claude Chamberlan, Marguerite Duras

and a real psychoanalyst to recreate a psychodrama conducted by an analyst in 1948.

The purpose of the original psychodrama was to help a group of ex-resistance fighters who had become disturbed by the problems of readjusting to peace. The purpose of the film is, on one level, to recreate this event in order to come to some kind of understanding of



• Peter Rubin

what those people went through. At the same time, McMullen is interested in probing the meaning of the act of resistance, the motives of his improvisational troupe, and the nature of film itself.

The film seems unwieldy and in danger of becoming so complicated that it threatens to dissolve into a welter of contradictions and misunderstandings, until one of the actors takes matters into his own hands. By staging his own suicide (over the objections of the psychoanalyst and the director — who enters into the film at this point) the actor shows us the radical implications of an act of resistance to authority figures. At the same time, he exposes, by the spontaneous vigour of his act, how self-involved and timid the other improvisors were really being by sticking to the original premise.

McMullen has constructed an elaborate, wonderful artifice. The delicate dance he performs between the levels of meaning in this film is something to behold: moreover, at the end of it one is left with a strong sensation of an England poking among other people's identities and pasts for something to borrow and call its own. If that sounds like too heavy a burden of meaning for any 90-minute film to hold then that is the measure of McMullen's accomplishment.

Car le nouveau cinema (le bon comme le moins bon) passe par la littérature avant de faire frémir la rétine de l'oeil...

— Nathalie Petrowski, **Le Devoir**, Nov. 2, 1981

My retinas enjoyed Bette Gordon's *Empty Suitcases* no end. There are shots of New York in this travelogue through post-radical, feminist academia — long, lingering shots of the harbour, the roof-tops, the neighbourhoods — that are the most striking images I saw at the festival. They demonstrate pure visual power.

The ears were having a good time, too. The narration of this film, sometimes presented as text on the screen (which kind of confuses things), is intense, and supple, and the words are beautifully chosen for their incantatory power.

It's the ideas I didn't like. The film tells the story of a woman's anger after her highly politicized experiences; supposedly her ideas are meant to signify characterization. But I found them banal.

The film itself was very good. The political ideas and literary conceits (i.e. the narrative dressed up to look deconstructed a la Robbe-Grillet) we could have done without.

Tim Burns' *Against the Grain* wins the prize for the single most muddled political viewpoint displayed at the festival, and the most deranged pacing

Nonetheless, this account of the largely comic adventures of a Baader-Meinhoff acolyte in Australia is told with so much verve that I suppose it ranks as a success David Cronenberg move over.

The director seems to have changed his mind several times about what he was trying to say in the course of making this film, and toward the end seems to have given up. I wasn't too surprised when he told me that they didn't seem to like his film in Germany, where they take terrorism a little more seriously.

There are some suspenseful moments in the beginning of the film, and a hilarious scene where the fleeing terrorist tells his mother what kind of trouble he's got himself into. And the idea of terrorists delivering their bombs in video-cassettes is pretty amusing, too. But the literary territory this film passes through isn't anywhere near the Frankfurt School. It's where Abbott and Costello Meet Godzilla.

Having criticized *Against the Grain* and *Empty Suitcases* for their thin con-

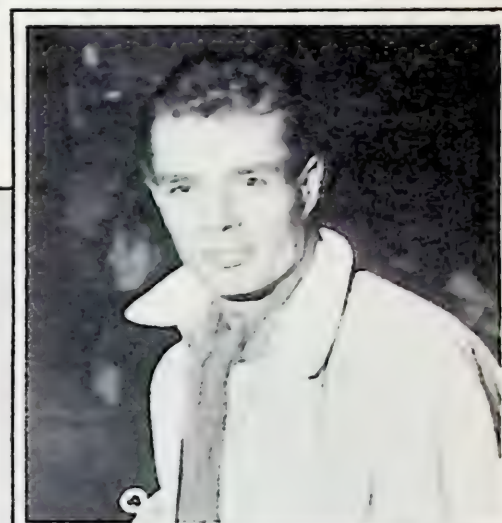
tent on the level of ideas, I still include them among my favourite films at the festival because they showed so much film style — something that was in short supply. I wasn't expecting to find strobe lights and op art, but I did think I'd see more tinkering with the purely visual possibilities of cinema.

Two films which struck me as being quite clever, were at the same time so visually constrained as to be annoying — *Le Voyage en blanc* by Werner Schroeter, and *Underground U.S.A.* by Eric Mitchell. They both featured amusing storylines and some fine acting, but were lacking in visual sophistication. Schroeter may have been reaching for a sort of 'toys-in-the-attic' effect, but the sets were just so understated it hurt the movie. As for Mitchell's film, he unfortunately lacked the money he needed to achieve the visual effects called for by the storyline.

Another aspect of the visually underwhelming film trend I noted was the use of an opaque, neutral, documentary

style in films such as *Video and Julia* by Sander Francken and *A Calculated Extinction* by Arthur Lamothe and Jean-Daniel Lafond. While the former (a satire on home technology) was amusing, and the depiction of psychological terrorism against Canada's Indians in the latter horrifying... well, I just found the films incongruous in the context of the festival.

In a festival displaying such a wealth of options, one has to choose. I found myself avoiding most of the star turns by established directors and the comfortable films with little, or too-conventional, visual style. Whatever I may have missed, I still walked away from the festival with a head bursting with images — so I guess I didn't do too badly. •



• Sander Francken

The films

AGAINST THE GRAIN

T. Burns (Australia)

AGATHA ET LES LECTURES ILLIMITEES

M. Duras (France)

L'ARBRE QUI GEMIT

M. Hanoun (France)

ARREBATO

I. Zulueta (Spain)

BERLIN, DE L'AUBE À LA NUIT

A. Leroy (Belgium)

I BERLIN HARLEM

L. Lambert (West Germany)

BORED

K. Luner (U.S.A.)

BRUXELLES TRANSIT

S. Szlingerbaum (Belgium)

CALCULATED EXTINCTION (A)

A. Lamothe, J.D. Lafond (Quebec)

CECI EST MON CORPS, CECI EST MON ART

M. Poulette (Quebec)

C'EST PAS LE PAYS DES MERVEILLES

H. Doyle, N. Giguere (Quebec)

CHAMBRE BLANCHE (LA)

J.F. Garsi (France)

COURS DES CHOSES (LE)

J.B. Menoud (Switzerland)

CHANGE

C. Janetzko (West Germany)

CLIMAT

C. Pepin (Quebec)

DEPUIS QUE LE MONDE EST MONDE

S. Van Brabant, S. Giguere, L. Dugal (Quebec)

DISTORSIONS

J. Godbout, F. Sauvageau (Quebec)

DREAM ON

E. Harker (U.S.A.)

DUR DESIR DE DIRE (LE)

A. D'Aix (Quebec)

EMPTY SUITCASES

B. Gordon (U.S.A.)

ENVIRONNE-MOI D'AMOUR

A. Chapdelaine (Quebec)

LA FACTURE D'ORGUE

F. Gonseth (Switzerland)

FAUX PAS DE DEUX

L. Lambert (West Germany)

FICION

G. Holthuis (Netherlands)

FILMING MYBRIDGE

J.L. Gonnert (France)

FILMING OTHELLO

O. Welles (West Germany)

GAYPOWER-GAY POLITICS

G. Diekhans, C. Grife (U.S.A.)

GUY DAO-SUR LA VOIX

G. Dufaux (Quebec)

HITLER, UN FILM D'ALLEMAGNE

H.J. Syberberg (West Germany)

HOMME ATLANTIQUE (L')

M. Duras (France)

HORS D'OEUVRE

Monster & Wiering (Netherlands)

ÎLE DES SIRENES

H.I. Rabinovitch (Switzerland)

IN EXTREMO

F. Zwartjes (Netherlands)

IN MOTION (En mouvement)

M. Sercombe (England)

I REMEMBER

G. Holthuis (Netherlands)



• Wim Wenders

IT IS COLD IN BRANDENBURG

(Kill Hitler)

V. Herman, N. Meienberg, H. Sturm (Switzerland)

JUSTO COEUR

M. Stephen (Quebec France)

LOVER'S EXILE (THE)

M. Gross (Japan/Canada)

MAKING OF A PROSTITUTE (THE)

S. Imura (Japan)

MAN WHO COULD NOT SLEEP FAR ENOUGH (THE)

P. Rose (U.S.A.)

MAX FRISCH, Journal I-III

R. Dindo (Switzerland)

THE MIRROR

M. Zeilemaker (Netherlands)

NICK'S MOVIE (lightning over water)

M. Wenders, N. Ray (U.S.A.)

NIGHTMARE WOMAN (THE)

L. Lambert (West Germany)

NO FUN

D. Damave (Netherlands)

NO MAN'S LAND

N. Herkens (Netherlands)

NOTRE-DAME DE LA CROISSETTE

D. Schmid (Switzerland)

(LA) NUIT CLAIR

M. Hanoun (France)

ON EST PAS DES ANGES

G. Simoneau, S. Guy (Quebec)

PEOPLE PASS THROUGH ME IN AN

ENDLESS PROCESSION

F. van de Staak (Netherlands)

PERMANENT VACATION

J. Yarmusch (U.S.A.)

PIEXI RADAR

D. Chase (U.S.A.)

(LE) PLUS BEAU JOUR DE MA VIE

D. Letourneau (Quebec)

(LE) PONT DU NORD

J. Rivette (France)

PROJECTION

L. Ketelaars (Netherlands)

(LA) REPETITION GENERALE

W. Schroeter (West Germany)

RESISTANCE

K. McMullen (England)

SALOME

C. Bene (Italy)

SOUVENIRS DE PRINTEMPS DANS LE

HAONING

A. Mazars (France)

SUBWAY RIDERS

A. Poe (U.S.A.)

TIERGARTEN

L. Lambert (West Germany)

TULPE INACHEVÉ (LA)

F. van de Staak (Netherlands)

TWO (DOS)

A. Del Amo (Spain)

UNDERGROUND

L. Mitchell (U.S.A.)

VEGETARIANS (THE)

P. Rubin (Netherlands)

VIDEO AND JULIA

S. Francken (Netherlands)

VIE ET MORT (LIE) AND DEATH

I. Roelofs (Netherlands)

(LE) VOYAGE EN BLANC

W. Schroeter (Switzerland)

YOU ARE NOT I

S. Driver (U.S.A.)

Abitibi summers and winters

by Piers Handling

When Jean-Pierre Lefebvre talks about a cinema in this country that bears some relation to its economic base, he must surely be talking about films like André Blanchard's *L'hiver bleu* and *Beat*, as opposed to the multi-million dollar productions emanating from Toronto and Montreal. In fact, of all the Canadian films made in the last decade that speak directly to me, I think that the majority have been low-budget productions. The argument that this lack of money means a concurrent loss in production values is a specious one. However, it is a myth that production values immediately allow one access to the marketplace. *Beat* was made in 1975 and cost \$12,000. The more achieved and ambitious *L'hiver bleu*, shot in 1978, was made for \$80,000 and joins a list of illustrious predecessors made on similarly minute budgets: *Goin' Down the Road*, *The Only Thing You Know*, *Bar salon*, *The Hard Part Begins*, *Réjeanne Padovani*, *L'ange et la femme*, *Outrageous!*, and virtually all of Lefebvre's remarkable body of work.

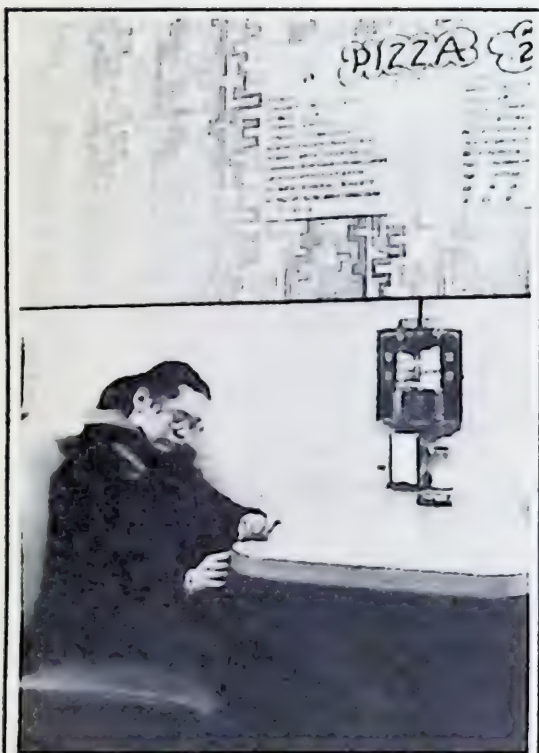
The first thing one notices about *Beat*

Piers Handling, former associate director of the Canadian Film Institute and head of its publications division. Presently, he teaches film at Carleton University.

and *L'hiver bleu* is the deeply-rooted regional base of the films. Set in the Abitibi region of Québec, in the mining town of Rouyn-Noranda and its immediate environs, these films do not attempt to erase or deny their physical and psychological landscape. Quite the contrary is true; one feels a close communion between Blanchard, and the country and its people. Indeed he celebrates them. They are from Abitibi. Their problems are local, specific, identifiable, yet of course universal. This 'feel' that Blanchard has for his subject is evident in every short, every character, every situation.

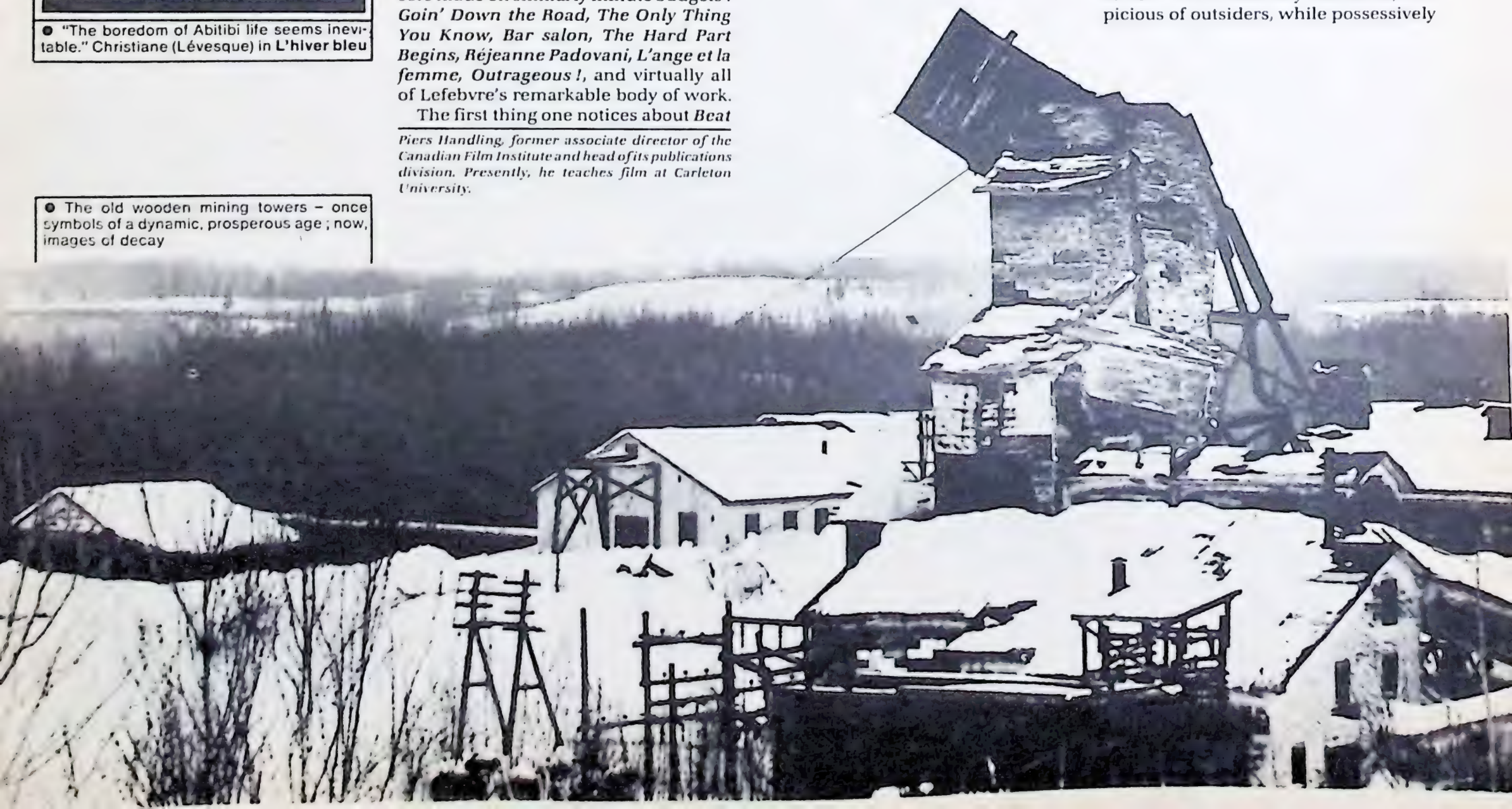
Abitibi is a chronically depressed area, with many of its youth on welfare or unemployment; listless, they face a limited economic future in the region. This aimlessness is powerfully conveyed in *Beat*, a portrait of the drop-out society

in Rouyn-Noranda, centering on Yvon, a local pusher, and his coterie of friends and acquaintances. The boredom of Abitibi life seems inevitable. Rouyn is a small, isolated community providing few outlets to occupy the energies of its youth, beyond the local taverns and pool-halls. Yvon, despite the remonstrations of his parents, and a job-counsellor who wants to give him some self-respect, refuses to get a job, preferring instead to live a marginal existence, confined to the fringes of society along with most of his friends. His life is free of commitment even though he is living with his girlfriend Diane. The passion seems to have gone out of their relationship along with any spontaneous affection. She is as directionless as Yvon. Seen applying for welfare in the opening scenes of the film, she seems to have few expectations of life, making few demands and remaining coolly uninvolved. She is also very defensive, suspicious of outsiders, while possessively



● "The boredom of Abitibi life seems inevitable." Christiane (Lévesque) in *L'hiver bleu*

● The old wooden mining towers — once symbols of a dynamic, prosperous age; now, images of decay





● Passing time in the co-op house in Rouyn-Noranda. Michel (Chenier), Alice (Pomerleau) with her guitar, and Christiane (Lévesque) far right.

guarding Yvon from other women.

It is with the appearance of one of Yvon's old girlfriends that *Beat* begins to articulate its points. Jocelyne is an effective foil to Diane. Lively and vivacious, she seems a more suitable match for Yvon. She is an actress, touring the region with a local theatre troupe. Their theatre is communally oriented, and it attempts to interact with the local community. While Diane is somehow afraid of life and interaction — she is shown locking herself into their apartment on a number of occasions, actions that suggest the defensive nature of her personality — Jocelyne is the opposite, an extrovert with none of the fear that seems to pervade Diane's life. While Diane is shown to be essentially alone, Jocelyne enjoys the company of others, and works and lives with a group of people. While Diane wants to get away — she suggests a trip to Vancouver — Jocelyne is tied specifically to Abitibi.

Although he is not really aware of it, Yvon is confronted by a choice in these two women. Yvon is a complex person, obviously intelligent. Society has not managed to contain his energies. He dabbles with clay sculpture and once painted, but these interests have not held his interest. Having grown cynical from his experiences at college, he has decided to opt out in the easiest possible way. Pushing drugs keeps him alive, and uninvolved in a society that he inwardly despises. There is something of the child in him that refuses to grow up.

At one point Jocelyne mentions that he has lost the ideas and values that he once had. He feels betrayed because those ideas are worthless to him now, the adult world has proved more complex than he imagined. So he indulges in daydreaming about how he would spend a million dollars, or finds amusements in childish schemes to turn the smoke stacks of Rouyn into revolving restaurants for American tourists. Even though he has a momentary fling with Jocelyne, the end of the film shows him back with Diane, in a number of scenes that do not augur well for the future health of their relationship. This reconciliation has been prompted by what remains for me the most enigmatic part of the film. Pursuing Jocelyne, who has wandered off from a party with another woman, Yvon spies on the two of them

making love in the fields. Yvon cannot, it seems, deal with Jocelyne's bisexuality. His feelings of betrayal appear, however, to be partially mixed with envy. Nevertheless, his return to Diane is seen as limiting his potential for growth. Back at the party, Diane tells him that she is pregnant. This he can't deal with, and his anger is only subdued when he is overwhelmingly relieved to discover that it was only a joke meant to test his love. In the last shot of the film Yvon is back drinking in the taverns with his friends. Their rowdiness results in the arrival of the police and an ensuing scuffle. Diane is shown trying to restrain him. It is a moment of directionless anger, a meaningless gesture.

This final sequence speaks for the rest of the film. *Beat* ultimately remains a film of frustration and anger, apparently offering few alternatives. Escape is equated with Diane, and consequently has negative connotations. The drop-out attitude of indifference is epitomized by Yvon but he is shown as tragically trapped and incapable of real growth. Jocelyne remains the only character in the film who exhibits a potential for growth. Yet despite this I find Blanchard's attitude to her and the theatre group ambivalent. They (and she) have a vitality that stands in stark contrast to the layabouts in *Beat*, and particularly to Diane. Their exuberance is energizing and infectious, even Yvon is affected by it. They attempt to relate to the community, handing out flyers for their play in the street. But their theatre is abstract and narcissistic, convoluted and frivolous. It appears to have little value, and only a handful of people come to watch it. Blanchard's interrogation is perhaps indicative of the questions that were beginning to absorb him, including that of the place of his own art and role in Abitibi.

Similar questions inform *L'hiver bleu*, a more achieved and confident film in every respect than its predecessor. Blanchard's second film covers similar territory but in a far more complex and complete manner. While *Beat* is a film of the summer washed over by a sultry sun, *L'hiver bleu* opens on shots of a frozen landscape, swept by a howling cold wind. The contrast couldn't be more marked. Two young women, sisters, Christiane and Nicole, leave a communal farm for the local city of

Rouyn-Noranda. Christiane wants to continue her studies at the local community college, while Nicole looks to make money so that she can travel. The film's dialectic is contained within these two characters: Christiane who goes back to school, lives out another communal experiment in Rouyn and becomes interested in political action; and Nicole, more self-centered, who gets a job, first as a waitress, then as a receptionist, leaves the cooperative house that she joined with her sister, and eventually departs for South America. Essentially the entire film — and the questions it raises — revolves around the two sisters, the choices they make and what these choices imply.

For Christiane, Rouyn is a way of re-involving herself in society; the struggle is just beginning for her as it was for Jocelyne in *Beat*. However, Nicole only wants to get away, to escape, much like Diane in the earlier film, and as if to reinforce the point Blanchard has the same actress play both roles. Rouyn opens doors for Christiane, yet Nicole cannot involve herself in its life. Finally, staying in Abitibi is seen as either offering the positive alternative of commitment, or its opposite — stagnation, boredom and frustration.

L'hiver bleu is a film about dislocation and degeneration on one level, and regeneration on the other. The entire

film is invested with a visible sense of options that point forcefully to the future. Whatever is passive or static is seen as inhibiting, that which is active has a potential releasing force. Individual creations like Nicole's drawings, or Michel's pottery, are portrayed as having little contact with society (similar to Yvon's sculpting in *Beat*), while communal action, particularly the demonstration of the disabled workers, is positively defined as working for change. This is one major difference between the two films. While there is some ambivalence towards the theatre group in *Beat* and its communal function, this has disappeared in *L'hiver bleu*.

Blanchard uses powerful images of deterioration throughout *L'hiver bleu*, yet finally it is a film that has at its centre the birth, or re-birth of one of its characters. Christiane is placed in numerous situations that offer her alternative ways of dealing with Abitibi, or that conversely close doors to her during her voyage of discovery. This static, yet restless quality is continually held in counterpoint. The house in Rouyn provides the centre for her life, yet she is engaged on a search, and this is conveyed through travel. There are innumerable shots of the passing countryside interspersed throughout — the trip to Val d'Or, the journey back to her parents, the drive into college each day. That the film is indeed a symbolic journey is evident from the first sequence, when the two sisters set out on snowshoes for Rouyn, dragging their toboggan of belongings behind them.

Values of the past are disintegrating, with an equivalent sense of irrelevance surrounding them. The toppling of the old wooden mining tower, fallen into disuse, is a striking visual image of deterioration and decay. The economic order seems to be changing — these towers, once symbols of a dynamic, prosperous age have been abandoned and forgotten. Houses are for sale, snow covers the land, things are seemingly lifeless. Yet at the same time nothing has really changed: the modern smelting mills have simply replaced the old mining towers, and the dissonant electronic music Blanchard uses is associated with both the old and the new. The deception of apparent change, however, only reinforces a feeling of frustration that underlies much of *L'hiver bleu*.

Family ties are disintegrating as well. Nicole and Christiane, once inseparable, slowly drift apart, until they only meet

● "Working through the problems and questions of the Abitibi region." André Blanchard and Nicole Scant



most overwhelming evidence of fragmentation appears within the once-monolithic, Quebecois, Catholic family in a sequence portrayed with stunning economy – the wedding anniversary of the sister's parents. While the kindly, local curé presides at one end of the table mouthing traditional rhetoric about family stability, happiness and spiritual health, powerful tensions are at play between various members of the family. These tensions are given visual authority by placing Christiane and her father at one end of the table, with her mother and the curé at the other. Christiane, sitting beside her brother who works in a factory, also faces her older brother, a doctor, and his wife. The growing discomfort and animosity that pervades the meal somehow goes unnoticed by the curé, who is shown to have lost touch with what is happening. He is little more than a figurehead, the spokesperson of conventional values. The power and significance of the church has declined to the point where it is almost unrecognizable, a point that Blanchard makes by having him dressed in a jacket and tie, "unfrosted" so to speak.

Christiane's antagonism towards her married brother is tied closely to her growing awareness of the society around her. She feels that as a doctor he is guilty of exploiting people by charging high fees. She talks about the need for medicine in communal terms. He is more egotistical and selfish, in effect divorcing himself from the community. The values of the family, once hierarchical and unanimous, have crumbled into suspicion and confrontation. Despite this, the dinner does reveal the strong affection Christiane has for her father – a man who dreams of owning a piece of land with no fences around it. "Why can't we be like the young?" he asks. However, this filial affection is somehow transitory and elusive. Their relationship is marked by an inescapable loneliness, a feeling which Blanchard reinforces when he rapidly intercuts a flashback of them embracing, into Christiane returning, alone, to her house in Rouyn. Other moments of warmth and contact are tinged with sadness, reflection and separation. Gain is balanced with loss.

If Nicole is shown throughout the film as withdrawing into herself, enclosing and limiting her choices, Christiane develops in the opposite way. She involves herself and begins to define her life. Growing away from her family she instead looks for her collective experience in the co-op house she shares. Ultimately it does not provide her with any answers, but it is an important way-station. It brings her into contact with people and ideas. With Michel she travels to Val d'Or to join a picketline for a day. This also marks the first tentative step of her politicization.

Throughout *L'hiver bleu*, Blanchard intercuts scenes of a group of irate workers from the Federation of Disabled Workers demonstrating outside government offices responsible for industrial accident claims. At first these moments disorient us and appear to have no connection to Christiane's and Nicole's story. They lack a context, showing another world, a separate reality. Yet they have a tremendous importance that is slowly revealed to us. The leader of this clamorous group is shown as dealing with real problems, indigenous to the area – compensation for injured

workers stricken by silicosis or asbestosis and community-oriented. While hitch-hiking back to their parents' anniversary celebrations, the two sisters are picked up by a local businessman, a building contractor, who first extols the virtues of his huge American car, before making sexual advances towards Nicole. While of the same background and age as the union leader, he is shown as selfish and myopic. He is totally regionally centered, which leads him to assert that "the bosses should come from here, they're better than the English bosses." Christiane sees through his shallow self-interest and condemns this idea as merely replacing one kind of exploitation with another. In some basic way, the attitudes and actions of these two very different men act as a reflection of what separates Nicole and Christiane. These opposing 'realities' recur frequently throughout *L'hiver bleu*. During one scene two sturdy, but elderly, women join the demonstration to lead in the singing of an old union song which admonishes the workers to fight for their rights. The mention of silicosis and asbestosis situates the specificity of their song. Placed next to this is another song, performed by a local group of bar musicians. It is a typical, vacuous love song. The lyrics are aimless. The scene is shot so that it separates the people singing the song. The audience is not shown, the singers face away from the camera. The union song is presented exactly the opposite way. It brings people together, it unites the group, it is socially motivated, they sing to the camera, to us as an audience.

Towards the end of the film, Christiane is presented with a series of choices, which we feel will affect the future course of her life. She listens with great care, first to a student discussion of politics. She meets Lise, thoughtful and politically committed, and they strike up a friendship. The two of them meet Alice, a woman who has hitherto just been visible on the periphery of the film. (In an earlier scene she has bizarrely adorned a girl with make-up. There is a vague, narcissistic tone to their conversation about Montreal, a sense of escapism in their attitude.) Alice is an actress, only emotions are important for her. She justifies the bar-life that she

lives as providing emotional contact. Opposed positions, one rational, the other emotional, the other emotional and subjective. It is the strength of *L'hiver bleu*, that neither of these positions become prescriptive in Blanchard's hands.

Christiane senses however, that her destiny lies with Lise, who begins to introduce her to the history of the area, the mine and its origins. She talks in general terms, relating Abitibi to the world outside. Near the film's conclusion they walk by the industrial accidents office, where the workers have been picketing, and try to get in the building. A policeman bars their way. They peer in through the windows, excluded from events happening inside, yet curious about what is going on nevertheless. This scene encapsulates the film. The two realities are on the verge of connecting. Christiane is not yet an active participant in the struggle but we feel that her curiosity will lead her in this direction.

That Christiane has indeed resolved something in her life is confirmed by the final section of the film. Nicole has by now finally left for South America. She has made her escape. Michel asks Christiane to join him in the Gaspé for the summer, another form of flight. Michel has also been shown as dislocated in a way, listless and uninvolved although teaching at the local college. But his teaching is not connected to anything. (Indeed, a general boredom and irrelevance pervades all the classroom scenes shown in the film.) But Christiane declines, she has found a job for the summer in Rouyn. She has moved in with Lise, dropped out of college. This is where she belongs. Michel leaves, the screen belongs to her. She selects a song from the jukebox which expresses not just what she is thinking but Blanchard's feelings as well. It talks of things you cannot change – snow in January, forest fires in spring, the wind on the St. Lawrence – but it also asks why things are the way they are: "Sometimes I wonder why some have it and others don't – CHANGE IT!"

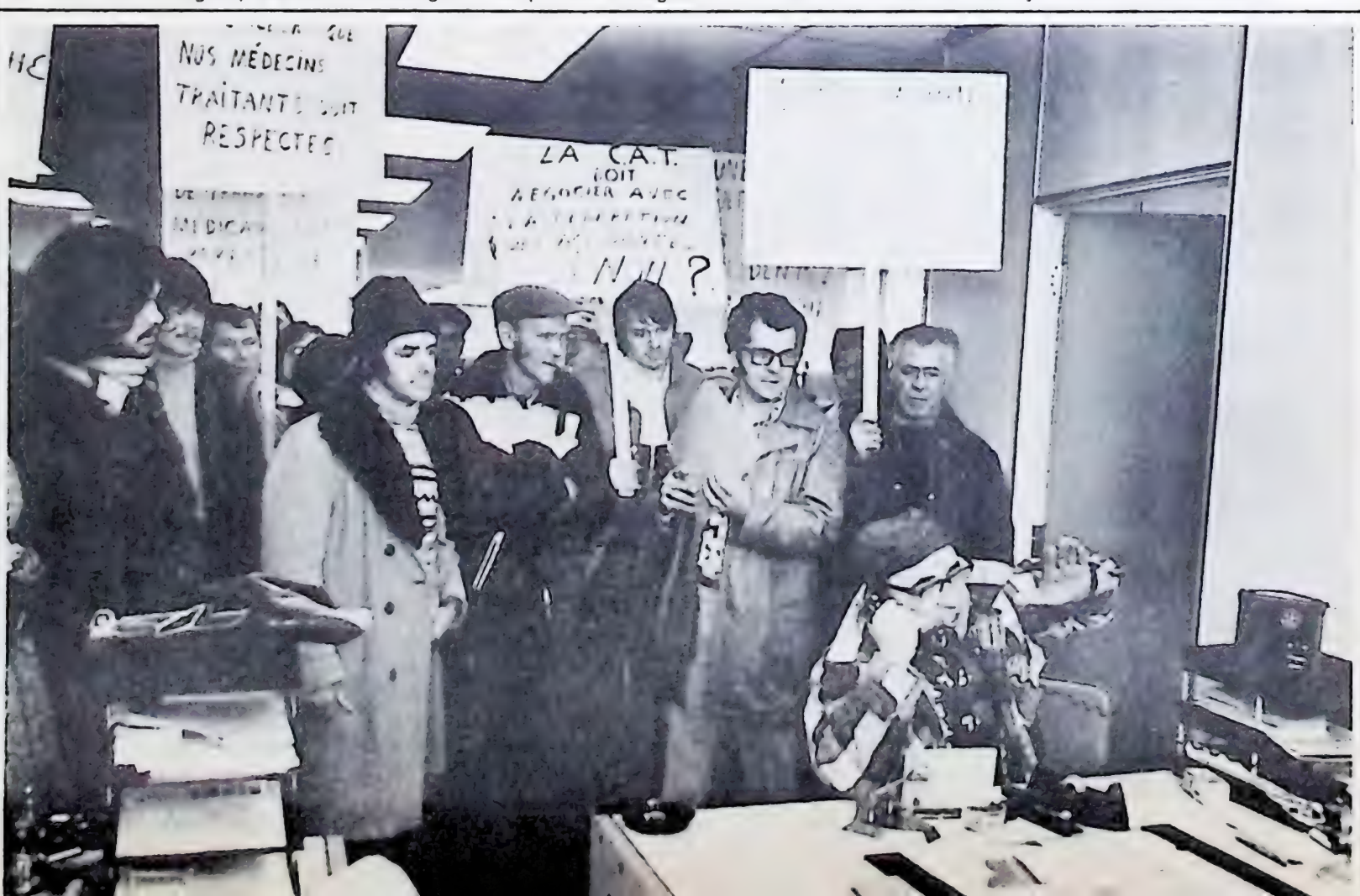
While *Beat* ends in a frustrated, directionless anger, *L'hiver bleu* suggests a quiet, yet deep, resolve to stay and make things work. More importantly, the emphasis

has shifted from the cynicism of *Un monde à l'échelle* to a dreamer that is lyne, another dreamer, of not being able to face life. In *L'hiver bleu*, it is Christiane who faces life, while Yvon's counterpart in this film, Michel, is the one who wants to leave. This reversal is not as schematic as I suggest here, but it does represent a significant reformulation of the basic theme in Blanchard's two films. Indeed he is working through problems and questions of the Abitibi region with great care. Both *Beat* and *L'hiver bleu* depict everyday events and deal with people who are gradually moving towards some kind of definition in their lives. They take small steps. Blanchard suggests that this is fundamental for change of any sort. ●

BEAT d./sc. André Blanchard camera Alain Dupras sd. Robert Girard ed. Francis Van Den Hurvel mus. Maurice Comtois, Rick Nault, Gilles Côté, Michel Jete, Vianny Milsjour, Claude Vendette, Guy Piche, Georges Borowitzky, Jean Racine, Danilo Levi, Louise Girard, Michel Blais, Gilles Paquette, Laurier Blais, le groupe Abitibi p. asst. Ghislaine Camirand, Louise Laferte, Daniel Laurendeau, Denise Lévesque, Jacques Marcotte, Jean Racine, Madeleine Ste-Marie neg. cut. Gilbert Ferron mix. Gilbert Ferron special asst. Daniel Jobin (final print), Antonine Maes (asst. ed.), Gilles Prince (titles), Claude Langlois (N.F.B.), Gilles Quintal (N.F.B.) sp. cfx. Les Films Truca Inc. l.p. Bertrand Gagnon, Nicole Scant, Dominique Aytte, Daniel Laurendeau, Gilles Deschatelets, Richard Fortier, Alice Pomerleau, Rejean Roy, Micheline Sauve, Jean-Pierre Scant, Pierre Olscamp, Destination Masters, Les Hordes de Monbrun, Monsters of the Road, Antoinette, Rejeanne Asselin, Gerard Baril, Pierre Brouillette, Andre Cyr, Roger Fortier, Daniel Gosselin, Ginette Grodine, Sylvie Hebert, Rita Lapointe, Bertrand Larouche, Pierre Lord, Gaetan Lockhead, Richard Menard, Marc Mercier, Mario Parent, Michel Pronovost, Jacques Racine, Alain Rheault, Claude St-Pierre, Pierre Trudel col. 16mm (1975) running time 65 min. dist. Les Films du Crépuscule Inc.

L'HIVER BLEU d. André Blanchard p. Marguerite Duparc p. man. Louis Dallaire p. sec. Claudine Fauque sc. André Blanchard, Jeanne-Mance Delisle a.d. Camille Belhumeur d.o.p. Alain Dupras, Madeleine Ste-Marie, Jacques Marcotte sd. Robert Girard ed. Francis Van Den Heuvel, Ginette Leduc cont. Louise Laferte unitman Luc Quesnel, Andree Barrette stills François Rupp l.p. Christiane Lévesque, Nicole Scant, Michel Chenier, Roland Pelletier, Claire Nault, Léo Cantin, Rejean Roy, Alice Pomerleau, and others... p.c. Cinak Ltée col. 16mm running time 84 min. dist. Les Films du Crépuscule Inc. prizes: Le prix de la critique 1980 from L'Association québécoise des critiques de cinéma, and Le Ducat D'Or 1979, Festival du film de Mannheim, West-Germany.

● "This clamorous group is shown as dealing with real problems indigenous to the area – workers stricken by silicosis or asbestosis."



Double trouble

Caught between North American resistance to dubbed films, and French law, the Quebec dubbing industry is feeling the pinch.

by Judee Ganten

It is rare that Anglophone audiences get to see a film dubbed in English, mainly because of the limited demand in this country for foreign films. Unlike most other cultures, our cinematographic diet is consumed largely in our mother tongue. And, if we are curious enough to see a foreign production, it is usually an artistic film with subtitles.

Despite this lack of exposure, we have all sorts of preconceptions about dubbing. We screw up our noses at the prospect of watching dubbed films. We think they seem unprofessional; we're distracted by the lip movements that don't correspond exactly to the dialogue. We find the actors' voices unrealistic. But this is a privileged perspective, rooted in our North American xenophobia, and one which may no longer be affordable.

In cultures where foreign-language films are daily fare, they are not so quick to throw the baby out with the bathwater. The adapted version of a film is considered a small price to pay to see a good production. In Quebec, dubbing has been a part of the filmgoers' experience for 30 years. Last year, over 50% of the feature films shown in the province were dubbed and only 7% were subtitled.

"The English market is spoiled," says André Fleury, president of Sonolab, the largest of Quebec's dubbing houses. "They are simply not used to films with lip-sync, so they reject them as second rate."

Despite the objections of Anglophone audiences to dubbing, Fleury predicts our tastes will change. "With increased programming requirements from pay-TV and more openness on the part of U.S. distributors to the international market, dubbing is slowly penetrating English culture."

Currently, however, despite the predicted boom, the \$2 million-a-year Quebec dubbing industry is experiencing lay-offs and empty studios. In this report, *Cinema Canada* examines dubbing, how it's done and the issues facing a troubled industry.

The job of a dubbing studio is like that of a repairman. Both must doctor someone else's material. People in the business concede that, at best, a dubbed version is an approximation of the original, not a duplication.

Dubbing a film really means dealing with constraints. Translation must be done culturally as well as linguistically. Unfamiliar references, plays on words, sense of humour and accompanying gestures all present problems. Casting must be done according to the ability to

imitate rather than interpret. And these problems are compounded by the limitations of synchronized lip movements. Additional difficulties are presented by musicals or characters speaking slang.

Some films cannot be dubbed. For example, *The Life of Brian*. There is the obvious problem of the humour being untranslatable outside a select milieu, coupled with the fact that each actor plays several different roles using various accents. How would that work in Japanese?

Action films like *Raiders of the Lost Ark* are the easiest to dub because of the sparse dialogue and limited characterization. Dramas, on the other hand, present more of a problem. Especially if they are top quality. The finesse of a fine screenplay and the subtlety of a superb performance are difficult to do justice to in translation.

It would seem, then, that with so many obstacles, most films would suffer drastically through dubbing. But this is not necessarily so. Dubbers have solved some of their problems through standardization. Take casting, for example. Big film stars like Marcello Mastroiani and Marlon Brando are always dubbed by the same actors. So there is an Italian Brando, a French one, a Czech one and so on. Initiated audiences have become so accustomed to the translation that someone who has only heard 'Brando' speak Italian finds his real voice bizarre and uncharacteristic.

The problem of lip-syncing is solved through technical means. The process, which is the basis of dubbing work, originated in post-war France to cope with the inundation of U.S. films. In the early days of dubbing, lip-sync was a hit-and-miss proposition. Actors simply entered the studio armed with a translated script and, while listening to the original version through headphones, recorded the first take. Hélène Lauzon, director of dubbing at Sonolab, recalls that "every French emigré living in Montreal was improvising as an actor" because of the strong precedent for mid-Atlantic or Parisian accents. Today, actors' unions offer special courses in over-dubbing and specialized technicians insure that the script is already synchronized before actors even step into the studio.

The synchronized script is prepared in a series of slow, painstaking processes. First, a technician, called a 'detector,' records and codes every lip movement of each character in the original version onto a clear band of film. This is done on a modified editing machine where the coded band runs in sync with the picture. Particular attention is paid to labials (sounds which require closure of the lips such as p, b, m, f, v, w, and vowels in which the lips are rounded such as o). A translator then follows, adapting a translated text to the coded band so that the labials, sentence length and meaning correspond to the

original. The adapted version is recopied by a calligrapher, to allow the actors to read it easily. In effect, then, the entire text of the film is recopied three times by three different people.

In the recording studio, the original picture plus the legible synchronized band are flashed on a large screen. The actors recite the translated dialogue as it moves across the screen on cues from a director. Several takes later, the new version is recorded. An editor then checks the recorded version, adjusting any errors in synchronization. Later, after incidental sound effects have been reproduced, the whole package is mixed and sent off to the lab for printing.

The total average cost for a feature film can range anywhere from \$25,000 to \$50,000, depending on the complexities of individual films. Subtitling costs about half the price. The process is the same whether a Japanese animation is being dubbed into English or a Bulgarian documentary into French.

Though most countries have established independent dubbing industries, Paris is still the dubbing capital of the world. In Canada, the industry is localized in Quebec. Since the early fifties, the province's several studios have been processing features and TV series as well as advertisements, training films and shorts. But business is shrinking.

Despite the fact that the Quebecois watch seven dubbed hours of prime time television per week (plus additional hours of reruns and late-night movies) and dubbed versions of half of the films seen in theatres, studios are facing the prospect of closing their doors. The problem is that most features and TV shows are dubbed in France and imported into Quebec. The province's industry is up in arms, fighting for a bigger share of the market.

Though imported French dubbing is not new to Quebec, the added pressures of a slumping economy and the trend of networks to produce more of their own shows compounds the problem. Pierre Dequoy is president of L'Association Québécoise des Industries Techniques du Cinéma et de la Télévision (AQITCT), which is an association of dubbing and service houses. He is concerned about the limited possibilities for growth of the industry. "We're not gaining any business: and when you don't gain you automatically lose..."

Dequoy feels the solution to the problems facing the members of his association lies in current efforts to wrestle away from France the work they see as rightly theirs. But this solution is not a simple one. At the core of the dispute is a French law protecting its industry. It states that all foreign language films and most television shows shown in France must be dubbed or subtitled in France. While this does not directly affect Quebec, it does make the decision clear for distributors who pay the dubbing costs. Since the choice to dub in

Quebec would automatically eliminate the more substantial French market and restrict distribution to North American French-speaking audiences, distributors invariably choose to dub in France, then import the dubbed version into Quebec where there are no such restrictions.

Dequoy does not expect distributors to voluntarily pay the cost of two dubbings nor to ignore the much larger French market in favour of Quebec. What he and his members are after is protective legislation.

"In Mexico, it's not possible to import more than a negative. Here, we accept the final version with only a token tariff per foot. Mexicans re-dub Spanish imports into their own colloquialized Spanish and in Quebec we calmly accept Parisian idioms as if they were our own."

Though Dequoy admits that Quebec represents a much smaller market than Mexico, he feels certain that if he gets the restrictive legislation he's looking for, it would not be self-defeating. "I don't think any major distributor could say, 'Let's forget about Quebec.' This market is quite important to them. They all have offices here."

At present, AQITCT is appealing to the Federal government for increases in import tariffs as a way of discouraging what they refer to as "dumping." As previous negotiations with France, held at the highest level, have so far proved fruitless, the Quebec government has reacted to AQITCT's proposal with a 'Let's-forget-about-it-for-now' attitude, according to Dequoy.

Adding salt to the wound is the recent decision to have *Les bons débarras* dubbed into English in France, for screening on American cable networks. The winner of the 1980 Genie Award for Best Canadian Film will also be re-treated (with subtitles or dubbing) for French network viewing. The original version was produced in Quebecois French. Ron Weinberg, spokesman for the U.S. distributor and world sales agent, International Film Exchange in New York, defends the decision by saying "it was the safest one we could make. We went to the studio in Paris which has the most experience; the one with the longest list of credits in doing the biggest titles."

Quebec dubbers are incensed by the inference that they might not do as good a job as Paris if given the opportunity. In the case of *Les bons débarras* it was no less expensive to have the work done in Paris. This example only serves to reinforce dubbers' demands for protective legislation.

Despite a disinterested Quebec government, Pierre Dequoy and AQITCT still plan to continue their appeal. Since feature films fall under provincial jurisdiction, it might be their only hope for change. As Dequoy says, "They protect shoe and clothing manufacturers. Why not dubbing? We're not asking for any grants or subsidies, just a chance to recoup a market which is our own." ●

The Neighbour

Dead dog leads to cat-and-mouse

Most recently Max Fischer directed *The Lucky Star*, which won solid reviews, a prize at Cannes, and a desirable U.S. distribution deal. Luckily, he's been able to keep up the momentum, while many in the industry are now out looking for work.

There he is on the streets of Montreal directing *The Neighbour*. He's got George Segal, Irene Cara (of *Fame* fame), a fine crew and \$6 million to work with. The money is courtesy of producer Claude Léger, the CFDC, the Royal Bank, and a lot of little people who happen to be doctors, lawyers, and accountants.

The screenplay, written by Max Fischer and Leila Basen (whose credits include *Your Ticket is No Longer Valid*), is based on a novel by Laird Koenig

entitled "The Neighbor." The change in spelling is not the only confusing thing about this adaptation.

For one thing, there has already been a movie made from the novel: Louis Malle's *Atlantic City*.

For another, there is already a film out on the market called *The Neighbors*, starring Dan Ackroyd and John Belushi. It, thank goodness, is not based on "The Neighbor."

But perhaps the confusion is more apparent than real. Even so, *The Neighbour* is due to be retitled, probably to *The Neighbour From 5A*.

Although *Atlantic City* was based on the same book, there appear to be few, if any, similarities between that film and the script Fischer and Basen have come up with. The occupation of the female lead, for instance, has been changed to that of a professional singer; *The Neighbour* will feature Irene Cara performing several numbers by Canadian composer Art Phillips, with choreography by Arthur Faria.

This is not to say that *The Neighbour* is a musical. Nor is it a comedy, or a drama. It's sort of a comedy-drama-musical, with emphasis on the drama. I was getting suspicious when I heard the film described differently by each person I talked to on the set. But Fischer

made it all seem quite reasonable when he invoked the films of Vittorio de Sica (*Umberto D* in particular), to describe the spirit of his film. As he put it, "It's a mixture of comedy and tragedy, because, of course, life is like that."

In a nutshell, *The Neighbour's* plot is 'boy meets girl' - largely because the boy's dog is killed by the girl's friend, who the boy then kills. The boy and the girl then play a cat and mouse game; with the boy being the mouse, the girl being the cat, and the dog, no longer of any importance, being dead.

In a slightly larger nutshell, the film is about the relationship that develops between a down-and-out Broadway stagehand, played by Segal, and an up-and-coming young singer, played by Cara. They happen to be neighbours, and one day the man's dog - who happens to be his best and only friend - is in fact overdosed by a drug-dealing friend of hers. An enraged Segal kills the dealer who, he discovers, has \$5,000 on him, and then starts simultaneously throwing the police off his track and spending the money. Cara starts off hating him and wanting revenge for her friend, but ends up... well, they wouldn't tell me the ending, but you get the picture.

It's sort of the Broadway-life-isn't-a-

bed-of-roses storyline than can warm your heart and make you feel good if it's done properly. As... er... *Fame* was. A lot depends on getting the atmosphere right, and on having the right actors.

Irene Cara obviously has the credentials. One look at her on the police station set in Montreal demonstrated that *Fame* was no fluke. She had little to do in the scene, but sit outside the room where George Segal was talking with a police officer (played by Toronto actor Andy Thomson), and then react when their eyes met through the window. But she looked as much like a sympathetic-young-girl-in-the-big-city as Audrey Hepburn used to, and her reaction was as silent-movie-expressive as Charlie Chaplin's.

George Segal's credentials are vast. But his role as a broken-down old guy is a big switch from his usual parts, in which he plays middle-class professional types who are afraid of turning into exactly this person. (His role of Dick in *Fun With Dick and Jane* is an example). Casting him was a coup, because he plays against his own movie persona and convincingly transforms himself. Bearded, dressed in a shabby corduroy jacket and an Irish fisherman's cap, on set Segal looked splendid.

The atmospherics I saw were fine.



On location in New York shooting *The Neighbour*: cinematographer François Prôtat, Irene Cara, director Max Fischer (centre) and George Segal

photo: Randy Munkacsi

The police station set was actually a fire hall, and during the shoot the firemen amused themselves by taking snapshots. They didn't seem at all perturbed as the connecting wall to their office was sprayed with green paint and made as filthy as a real N.Y.C. police station. It all looked like the Big Apple to me. And Françoise Berd, a Montreal actress with a small part in the movie, looked and spoke just like the bag ladies who give that city its distinctive character, which we all know and love.

What I saw of the shoot is hardly enough to speculate on. And even then, there were four weeks of shooting still to go before the film would be put into the hands of editor Marion Segal. But I did see Max Fischer at work, and he had the crew purring in his hand. Then in the middle of the fire-police station shoot I was quickly convinced that the crew members were winners. Suddenly, there was a fire alarm. As the firemen started racing around there was more than a little confusion. But the film crew was back to work in record time, leaving little doubt that it could handle the business of making 'Broadway' and its environs look real – even if all the interiors are being shot in Montreal.

If I was a betting man, I'd bet that this film is going to work. If it does, it will give Irene Cara's career another boost, although as she put it, "I've gone from being a black actress to being considered an actress" already. George Segal, I would think, is taking a chance in playing such a challenging role, considering his fans' expectations. I respect him for that, and for his judgment in hitching his career to Max Fischer's rising star.

David Clarke ●

THE NEIGHBOUR p.c. Neighbour Film Inc. (1981) p. Claude Leger p.asst. Anne Burke d. Max Fisher d.'s asst. Suzanna Fisher 1st a.d. Pierre Magny sc. Leila Basen. Max Fisher cont. Marie La Haye p.man. Francine Forest compt. Micheline Bonin p.sec. Jacqueline Wanner art d. Anne Pritchard art dept. coord. Barbara Shrier d.o.p. François Protat sd. Patrick Rousseau cost. des. François Laplante make-up Marie-Angele Protat hair Gaetan Noiseux NEW YORK CREW 2nd a.d. Roger Pugliese trainee Ann Egbert intern. Richard Schlessinger p.man. Pete Ruffolo asst. to p. Diane Foti p.coor. Sarah Carson art.d. Misha Petrow set dec. Daniel Von Blomberg prop master John K. Wright cam.op. Don Sweeney 1st asst. cam. Don Biller sd. mix. Michael Tromer key grip Edwin Quinn grip Tom Gilligan, William Kerwick gaffer Richard Quilan elec. Ray Fortune, Charles Moore, Francis Brady, Mike Proscia Jr. generator Vincent Brady cost. des. Edna Hart, Ruth Morley (consult.) ward. superv. Jennifer Nichols ward. asst. Eddie Brenner make-up Joe Cranzano hair Phil Lito transp. capt. Harry Leavey drivers James Sweeney, William Buckman Sr., Chester Malinowski prod. asst. Alan Steinfeld MONTREAL CREW 2nd a.d. Marie Theberge 3rd a.d. Martha Laing unit man. Michelle St-Arnaud cast. dir. Arden Ryshpan art design Charles Dunlop art dept. adm. Tina Boden prod. asst. Roger Dufresne set dec. Serge Bureau asst. dec. Denis Hamel const. Harold Trasher, Normand Sarrazin head carp. Bruce Jackson, Claude Simard sp. efx. John Meighen props master Jacques Chamberland props Vincent Fournier 1st asst. cam. Yves Drapeau 2nd asst. cam. Michel Girard boom Thierry Hoffman key grip Serge Grenier Takashi Seida ward. Louise Jobin ward. dresser Diane Paquet prod. asst. Michele Forest, Christian Bernard p.r. Monique Mallet-Leger (514) 288-6251 l.p. George Segal, Irene Cara, Nicholas Campbell, Clark Johnson, Barbara Cook, Joyce Gordon, Andy Martin Thomson, Laura Harrington, Bob Lawrence, Terry Hellis, Peter Wise, Emidio R. Michetti, Antonia Ray, Charlotte Jones, Matt Craven, Arleigh Peterson, Tony Sherwood, Chris Russo, Joel Kramer, Polly Magaro, George Harris, George E. Zeeman, Ernesto Gasco, Evan Hollister Mirand, Norris Domingue, Pierre Lalonde, Irene Kessler, Gloria Irizarry, Roland Nincheri, Johnny O'Neil, John Aichinger, Steven Lanke, Paul Bedard, Jose Santos, Michael Dynia, Frank Antonsen, Harold Holden, Jean Thivierge, Ingrid Vandervater, Evert Ferguson, Robert Spivak, Kevin Brownie, David Samain, Francis Lamer, Ada Fuoco, Charles Manuel, Marty Star, Ben Lawson, Christine Reamus, Deepak Massand, Jacqueline Williams, Robert Jezek, Lynn Griffith



● Touching-up Al Waxman No. 2 for the death scene, special effects man Dick Smith

Death Bite

A mean appetite

In the basement of Stage Three, two different Al Waxmans patiently wait while special effects wizards work to make *Death Bite* as effective as *Jaws* and *Alien*. It's the last of four days of shooting in Toronto's Lakeshore Studios, the second-to-last day in an eight-week schedule that began on August 24, Peter Fonda and Oliver Reed have already left, and the "pièce de résistance" of one effect is being prepared.

The first Al Waxman holds out his arm while Carl Fullerton, make-up assistant from *Altered States*, carefully attaches a skin of foam rubber. "Last night we did a five-hour death scene," Waxman says, "and it was one of the high moments in my acting career. Everybody came together in one terrific moment. When I went home, I said to my wife, 'I've just been working with giants.'"

But after five hours, Waxman is not dead yet. Playing a petty villain, he has been bitten by the world's most dangerous snake, a Taipan from New Guinea. The venom in one bite from this real-life snake can kill 600 humans or, as tested, 173,912 mice (the 173,913th had a bad night). Waxman has blood stains on his shirt and a photo taken the night before shows his face swollen grotesquely by bladders disguised as skin. Today, *Death Bite* will take a step towards innovation and finish him off.

The second Al Waxman says nothing – he is a mechanical bust with eighteen plastic tubes running into him from a complicated pumping device – and like a robot turned stuntman, he'll do the rest of Waxman's dying. Dick Smith, the man responsible for make-up effects in *The Exorcist*, *Scanners*, and *Altered States*, and the chief of the team with *Death Bite*, explains how, as he gently gives the cheek more color. "Most organic solvents tend to attack rubber and if it's foamed rubber, the chemical attack is multiplied. The destruction is remarkably similar to the effect of venom on tissue. We prepared this head weeks

ago, already distorted to the point that Al reached last night. What's new is not the bladders, but what happens next when we pump trichloroethane into the swellings. It'll be a more leprous kind of swelling, made more hideous by pre-tearing the rubber. The fissures will grow into ruptures and show a bloody interior, a dirty green color in the solvent will add a bit of nastiness."

Upstairs in the studio's main area, director Bill Fruet oversees the preparation of a ship's hold where a young and greedy sailor (Patrick Brymer) will open a container expecting to find dope, and come to the shock – and the end – of his life. "*Death Bite* has good commercial potential," says Fruet, known as the scriptwriter for *Goin' Down the Road* and director of *Wedding in White*, *Death Weekend*, and, last year, *Chatwill's Verdict*. "We evaluated what is working today, took the original novel and updated it. We didn't just go for violence, though some markets like Japan and Europe want a stronger version. We have shot enough material to take it in any direction. A film like *Alien* showed us how less is better. We perfected special devices that helped us keep the monster hidden. More effective cranes and dollies gave us speed and let us shoot along two feet off the floor."

Snake models lie in different parts of Stage Three – one with a body as thick as a firehose, three heads without bodies... All designed for terror. While the sailor rehearses his reaction to the sudden hissing of a steampipe, the second unit repeatedly films the strike of the snake for a different scene. A row of levers controls the hydraulics as the Taipan lunges around the corner of a hallway. At the end of the hall the broken glass of a shower stall remains from an earlier set-up in which a woman has been terribly interrupted. For added effect, the crew built a hallway tilted vertically with a mattress at the bottom. When struck, the woman will fly across the screen with all the force of a fall.

Production manager Gord Robinson says the rushes are looking "excellent." Although the final script was completed only a week and a half before shooting, the 60-member crew has kept the schedule right on target. Much of the filming took place at the Jackson Estate, close to the Metro Toronto Zoo, where Jason Kincaid (Oliver Reed) in his mansion

feels a psychic attachment to the snake, Guardian of the Gates of Hell. This is not the realistic Taipan of the novel, but an intensified, deified monster. With his niece, Suzanne Cavodon (Kerri Keane) and scientist Tom Brazilian (Peter Fonda), Kincaid arranges to have the snake captured and brought to a university in San Francisco. When Crowley (Al Waxman) attempts to steal it for a religious cult, the snake – and all hell – breaks loose. A 'San Francisco' greenhouse was built at Toronto's Pier 35, and seven 20-by-20-foot nets hung on poles, plus 50 "aborigines", brought New Guinea to the Jackson Estate. A building next to Cinequity's offices on Mercer Street provided a police station and veterinary clinic, and the Scarborough Bluffs doubled for flashbacks to New Guinea.

Cinequity Corporation and its head, John Pozhke, have moved from the deaths of Vietnam in their production of *The Ten Thousand Day War*, to deaths by a supernatural creature. Publicist Quinn Donoghue briefly lets a worry loose when he wonders if people's fear of snakes will be great enough to keep them away. After all, snakes have had bad press ever since the Bible. In statistical terms *Jaws* exploited a fear based on twelve deaths a year worldwide, in contrast, according to the researchers for *Death Bite*, 30,000 people die annually from snakebite.

Ah well, there is some hesitation about the title and even Fruet calls it "blatant," but the novel by Michael Maryk and Brent Monahan sold a million and a half copies since October 1979 with no more subtle title.

David Sharpe ●

DEATH BITE p.c. Hyperion Film Production & Distribution Co. Ltd. exec. p. John G. Pozhke p. John G. Pozhke and Maurice Smith cop. Gord Robinson line p. John Newton p. man. Gord Robinson p. sec. Susan Kavesh asst. to p. sec. Addison Duncan unit loc. man. David Coatsworth sc. Don Enright d. William Fruet 1st a.d. David Shepard 2nd a.d. Richard Flower John Ratney art d. Gavin Mitchell asst. art d. Carmi Gallo Rolf Harvey cont. Gillian Richardson d.o.p. Mark Irwin focus puller Paul Mitchell light Jack Brandis key grip Maris Jansons grip Carlo Campana gaffer Jack Brandis elect. Scotty Allan G.L. Phipps sd. Stuart French sd. asst. Cory Suddell props Andrew Deskin cost. des. Gina Kiellerman ward. Arthur Rowsell make-up Sandi Duncan hair Barbara Alexander set dec. Patricia Gruben film ed. Ralph Brunjes cast. Clair Walker l.p. Peter Fonda Oliver Reed Kerri Keane Al Waxman Miguel Fernandes Marlyn Lightstone

REVIEWS

Ralph Thomas's

Ticket to Heaven

Although *Ticket to Heaven* is not the great English Canadian masterpiece we've all been dreaming of, it is a powerful, and on the whole, well-crafted film. Based on a moving, revelatory book called *Moonwebs* by Josh Freed, the first half chronicles the breakdown, conversion and indoctrination of David (whose name was Benji in Freed's account), a young Montreal teacher (played by Nick Mancuso) into an insidious and political religious cult. The second half of the film explores the process whereby his family and friends, led by his comical buddy, Larry (Saul Rubinek), kidnap and deprogram him, reclaiming him to the real world of individuality, healthy skepticism and personal, selfish love.

Ticket features the whole cast, and the performances are excellent. Clearly, everyone who worked on it was inspired by the commitment and enthusiasm of director Ralph Thomas, and the film resonates with his personal indignation against, and understanding of, the phenomena of cults.

One certainly comes away from *Ticket* with a heightened awareness of the techniques, motives, and powers which characterize certain cults; however, the audience remains outside of David's sleepless nightmare. Thomas's approach is to make his "Heavenly Children" look and sound consistently ridiculous or sinister.

While David is being repelled by the experience, we share his discomfort, and we identify with him. However, we lose sympathy entirely during the process of conversion, because our skepticism is not subverted and broken down along with his. Instead of being drawn into the moonwebs which trap David, we become more and more incredulous and angry, alienated from his subjective experience.

One feels that Thomas intends to break the audience down, and he succeeds. The film captures perfectly the physical effects of acute psychic stress. Mancuso's performance powerfully expresses the experience of Benji as reported by Josh Freed: "My head felt like it was splitting open from the pressure, as though something inside me were swollen and about to burst. I was overflowing with anger, tension, confusion, fear. A voice inside me was saying, 'You've got to get out of here, Benji!'" When David tries to run away, our subjective experience of his existential claustrophobia is so excruciating that we also want to get up and run out of the theatre.

Having been brought to this condition, however, it is impossible for the audience to accept the fact that David surrenders himself and stays. The problem is that we are never encouraged to identify with the soul-searching experience into which David is seduced in the two days prior to his breakdown. Josh Freed's sympathetic account of Benji's descent illustrates the weakness in Thomas's script. Freed explains how they pressured Benji into a deep emotional conflict, and in a long, warm, night-time conversation an older mem-



● "Lost to himself," David (Nick Mancuso) gets 'guidance' from Ruthie (Kim Cattrall)

ber of the group actually got him to identify the lost values of his dead grandfather with the values of the cult. The ideal specific memory appeared to him — his patriarch who would not tolerate hypocrisy, the wise man of the synagogue — and in a shock of seeming recognition, Benji imagined he had found his monastic community. This essential personal aspect of the process is not developed in the film. Remaining outside of David's head, we can't begin to understand what key the cult leaders use to unlock his skull.

In the film, when David tells the group, and us, about the death of his grandfather, we see it as the brief confession of a young atheist stud, without any texture of memory or the deep-running current of desire which was really tapped to flow into the eager embrace of the group.

This is the extraordinary thing about cult indoctrinations. They are a sophisticated blend of B.F. Skinner's behaviourism (as David realizes early on) and millenarist passion, but they really seduce by engaging the sympathy of the recruit through the most profound personal associations. In *Ticket* we are never allowed to feel or imagine the value and hope which recruits get when they're inside the experience. We doubt and cringe, while David lets his guard down and unburdens himself about his casual morality, disintegrated home, situation ethics, and atheism. He becomes completely alienated from his past, and from us.

A much more subjective approach to this material would have been truer, more intense drama. The view from out-

side is frustrating. Whereas in the actual 'one last lecture', Benji felt the "sheer weight" of his opponent, we see in the movie only its sugary fascism. The cult is a force because of its brainwashing techniques and the greed of its leader, but it is also a force because it professes many of the moral imperatives shared by millenarist religious movements throughout history.

David identifies the cult depicted in *Ticket* with the power and wisdom of his grandfather, but the de-programmer, Link Strunk (played brilliantly by R.H. Thomson), forces David to recognize the cult's narrow dogma of self-righteous utopia, and to admit to the hypocrisy of selling flowers for God, tickets to heaven. Strunk is the perfect Lucifer figure — gaunt, arrogant, red-headed. It is an understanding of what he has to say about the fact of suffering in the world, regardless of ideology, that frees David.

The conversion of an individual into a follower of a false Messiah has less to do with heroin addiction or cult fanaticism than it has to do with personal, emotional and spiritual crisis. This is the key element which Thomas chose not to see as seminal to the story. Thomas rejects too forcefully all the implications of Benji/David's subjective experience. Instead of dealing with the actual pseudo-religious breakdown, he censors it from the script as if he is afraid that vulnerable audiences might get confused, and go join a cult. Originally, *Ticket* was 40 minutes longer than the released version; perhaps it contained some of this understanding. However, Thomas has explained that his own

fundamentalist missionary background made the whole thing an ordeal for him. Perhaps he had to maintain a critical distance from David's conversion, and wasn't able to bring himself or the audience to identify with him, preferring instead to shift our sympathy over to the uncomplicated determination of Larry to rescue his friend.

A touch of the artistic freedom which Ken Russell indulged in his dazzling, irreverent and grotesque movie, *Altered States*, would have done Thomas a lot of good. The night after Benji succumbed, he awoke to a vision of a blinding, soothing white light. This is the kind of potent, ambiguous image which would have added subjective depth to *Ticket*.

Thomas's conclusion, and Benji's real-life experience, is that basic personal love is the primary value which must bind people, the reality which puts the lie to the cultists' "love bombing." But the ideal order, the mythical dimension which they claim to offer, is not represented sufficiently by something on the side of David's family in the film. At the point of crisis David is driven to the brink of the most acute anguish: it is a nausea, not unlike the state of torment which artists and madmen sometimes reach. At that moment the Heavenly Children carefully wrap the smothering blanket of their intense community around him, and he is lost to himself.

Ticket to Heaven is an important piece of work with a serious message tempered by some nice comic relief. It could have been a masterpiece, had it not been shackled by a basically reactionary attitude to religion, and had it not been directed from an uncomfortable seat on the fence between objective reportage and dramatic art.

Christopher Lowry ●

TICKET TO HEAVEN d. R. L. Thomas
exec. p. Ronald I. Cohen p. Vivienne Leebosh co-p.
Alan Simmonds sc. R. L. Thomas, Anne Cameron
based on book "Moonwebs" by Josh Freed
music Micky Erbe, Maribeth Solomon d.o.p. Richard Leiterman ed. Ron Wisman p. man. Sally Dundas 1st asst. d. Bill Corcoran 2nd asst. d. Bruce Moriarty 3rd asst. d. David Storey p.a. Oni Freeman, Vladimir Steffoff, Simone Sterio, Marlene Puritt producer's asst. Annika McLachlan p. sec. Gabrielle Clery p. acct. Lisa King p. bookkeeper Roma Panczszyn cam. op. Bob Saad asst. cam. Neil Seale (1st) Paul Herman (2nd) trainee asst. Kerry Smart (no. 1), Robin Campbell (no. 2) stills Laurie Raskin sd. rec./ed. Bruce Cawardine, Glen Gauthier, Marc Chiasson sd. re-rec. David Appleby, Donald White p. des. Susan Longmire art d. Jill Scott, Andris Hausmanis (asst.) Marlene Graham (trainee) loc. man. Phyllis Wilson, Maureen Fitzgerald (asst.) props. John Berger, John Rose (asst.) set dec. David Jaquest, Denis Kirkham (asst.) cost. des. Lynda Kemp ward. Erla Lank, Madelaine Stewart (asst.) make-up Valli Slutski, Linda Gill (asst.) hair James Brown, Adrian Hofman (asst.) tech. advia. Benji Carroll sc. superv. Sarah Graham cast. d. Clare Walker, Bryan Gliserman (actors + extras) unit pub. Valerie Dugale craft service Blackwood asst. ed. Ion Webster, Roberta Kipp (2nd asst.) gaffer Dave Usher best boy Greg Daniels 1st elec. Gary Deneault gen. op. John Ferguson key grip Michael Kohne, Robert Daprato (asst.) grip James Kohne driver capt. Jim Kennedy dead driver Stewart Mitchell mus. engineer Andy Hermant stunts Robert Hannah, Wayne McLean l.p. Nick Mancuso, Saul Rubinek, Meg Foster, Kim Cattrall, R. H. Thomson, Jennifer Dale, Guy Boyd, Dixie Seattle, Paul Soles, Harvey Atkin, Robert Joy, Stephen Markle, Timothy Webber, Patrick Bryner, Marcia Diamond, Michael Zelnicker, Denise Naples, Angelo Rizacos, Cindy Girling, Gina Dick, Christopher Britton, Margot Dionne, Claire Pimpare, Lynne Kolber, Lyn Harvey, Josh Freed, Candace O'Conner, Michael Wincott, Doris Petrie, Judy, David Main, Les Rubie, Sandra Gies, Susan Hannon, Marie Lynn Hammond, Paul Booth, Charlie Gray, Brian Leonard, Ron Nigrini, Craig Stephens, Grant Slater p.c. Stalkers Production Inc. (1980) Munning time 107 min. dist. Les Films Mutuels (Canada), United Artists Classics (U.S.A.).

Claude Jutra's *Surfacing*

As I sat down to write this review, I noticed in the paper that producer Beryl Fox had written a letter in response to Ron Base's devastating review of the film printed in the *Toronto Star*. Base's critique of *Surfacing* was, in fact, reckless and abusive – abusive in its generalized derision of the film's "feminist prudishness" and reckless as a film review. If we are striving to develop some sort of serious national cinema, it must go hand in hand with serious (and to use Base's word, "committed") criticism and discussion.

First, it is not, as Base headlines, "Atwood's Introspective *Surfacing*" that may be "sinking with all hands" (as the argument goes). It is Claude Jutra's film. Films are not novels and should not be expected to duplicate a totally different medium. As Jutra said in an interview, "There's no doubt that it became something different from the book. It was a detour we had to take."

Beryl Fox suggests in her piece that "male chauvinists" like Base will never "understand a movie with a strong female lead," and ends by suggesting that women (and sensitive, aware men) should decide the film's worth.

What, then, is *Surfacing* about? What does the film communicate about women, and what is the struggle it is trying to define? It will disappoint audiences expecting a wilderness drama about a woman out to find or rescue her father. The film doesn't work on his literal level and Jutra suggests this from the opening image: a woman is seen, in long-shot, diving off the side of a canoe into the depths of a lake and then resurfacing. At first, this shot has no "logical" connection to the opening one of Kate – again in long-shot – seen riding through the streets of a city en route to inform her boyfriend of her missing father. The logic, however, becomes clear as the film progresses: water has always served as a symbol of female sexuality. The search is not for Kate's father, but for herself – her identity as an independent woman. Her dependence is clear from the following sequence of Kate with her boyfriend. It is Joe who decides what Kate must do. But Kate is terrified of confronting her father because, as she explains, she has "no good news"; she is neither a "doctor" nor a "lawyer," and she "doesn't have six kids!" (Two possible ways a woman can find respectability and success are to prove herself in a male-approved profession, or get married and bear children.)

Surfacing is about women's roles in a patriarchal society; a society exemplified in the extreme by the character of David. It attempts to investigate the victimization of women, the objectification of women as sexual images for male pleasure and the ensuing violence that erupts from these relationships. Although the questions posed are important and valid, the film is not entirely satisfactory. And I don't think, as Beryl Fox implies, that the 'challenging' nature of the issues is fully to blame for the film's widespread rejection.

Surfacing is structured as a 'descent' or journey film. The journey works on the classic premise that the farther away one gets from 'civilization' the closer one gets to exposing the true

nature of one's identity, one's 'survivalist' self. As the search and attempt to uncover 'father' gets closer, the film gets increasingly violent.

The characters on this journey are set up in almost stereotypic opposition. Anna is presented as the extreme of the victimized woman. Her relationship with David survives on her masochism and his abusive ability to humiliate her. Her identity depends upon the outward presentation of herself as an object of male sexual desire. She is, generally, hysterical and out of control. David is presented as the hunter – he dominates Anna for the same reason that the hunters kill herons and moose. Both rule by the gun as an emblem of power (against the fear of castration or loss of that power). Both David's guns and the movie camera with which he shoots degrading images of Anna dancing around a strung-up decaying carcass of a heron are phallus substitutes.

In opposition to Anna, Kate represents the extreme of the potentially liberated woman: earthy-pretty (needing no artifice), can match any jock at surviving in the wilderness, remains unperturbed through most disasters and emergencies (even after her lover might be dead after falling off a cliff), and is endowed with a very sexual Playboy-centrefold body. One begins to wonder whether this image of potential female liberation is one created by male fantasy. (Whether or not this is Atwood's view is immaterial – it is still one propagated by a male-thinking culture.) She is a woman whose worth is measured by her ability to match a man's capabilities outdoors, and play out the roles of woman-as-nurse (in the leech sequence) and mother (the extraordinary breasts).

In the scene where Joe begins to undress Kate to make love to her, there is an interesting tension created between the uncovering of a female body for the pleasure of the audience – the kind of thing that the cinema has long habituated us with – and Kate's impulse to cover up.

Joe is a rather nondescript, amorphous combination of 'sensitivity' and 'manliness.' For the most part he supports Kate, yet at times feels defensive of David. During the heron/dance sequence for example, he tells her, "If you don't approve [of David's ravaging Anna] then don't watch."

Jutra has made it clear in interviews that he inherited Kathleen Beller and Joseph Bottoms, and Bernard Gordon's script. The three handicaps are insurmountable – even for an experienced director like Jutra. Beller is too young and unable to cope with the complexities of her character – she ends up speechless and bewildered through much of the film. Bottoms matches her inability to give the character any depth. R.H. Thompson and Margaret Dragu on the other hand do succeed in giving their characters a much greater complexity than the script allows them. The script tosses out major issues that desperately need development, such as Kate's pregnancy and subsequent abortion, and the implications of her father in all this, or the domination of big business over environment and art.

The film doesn't survive the contradiction it sets up: when Kate is finally free of the guilt and burden of the 'father,' she soaps herself in the lake, while Ann Mortifee's "Gypsy Girl" on the soundtrack makes one cringe. Along with the painful voiceover and trite use of "freedom-heron" imagery, she

then rejoins Joe after her speech about independence. The entire ending gives one the feeling that the heroine's resurfacing is a rushed event in desperate need of further, more careful development.

Surfacing does attempt to raise some crucial issues about women within contemporary culture. Richard Leiterman's camera almost compensates visually for Kathleen Beller's inabilities by capturing the turbulence of the lake, and the intense beauty of the wilderness through sensual images that beg to be touched. If *Surfacing* is not wholly successful, it is nonetheless refreshing to see a film which has the integrity to approach these issues within a Canadian context.

Florence Jacobowitz ●



● A quiet afternoon of sunbathing turns into a fearful ordeal. R.H. Thompson and Margaret Dragu

SURFACING d. Claude Jutra sc. Bernard Gordon, based on the novel by Margaret Atwood p. Beryl Fox assoc. p. Michael Zoff exec. p. Bram Appel, Del Anderson co-p. Doug Leiterman, Philip F. Hobel d.o.p. Richard Leiterman a.d. Rick Thompson (1st), Don Brough (2nd), Rocco Gismondi, Keith Locke (3rd) cam. op. Nick Brook canoe expert Bob Morgan, King Baker sp. ph. cfx Arne Boye underwater consult. Big John McLaughlin asst. cam. Jock Martin (1st), Paul Randal (2nd) ed. Toni Myers superv. ed. Danford B. Greene, a.c.e. asst. ed. Catherine Leiterman ad. mix Christian Wangler gaffer Malcolm Kendal key grip Andy Mulkani grip Robert McEae elec. Gary Deneault boom Randy Milligan art d. Bill Beeton set dec. Bill Reid cont. Patti Robertson props Doug Tiller stunts Gordy Huxtable, Catherine Leiterman, Bob Vince, Julia Leiterman driver capt. Larry Sullivan drivers Gordy Huxtable, Bob Vince craft serv. Julia Leiterman cost. Ann-Marie Tree Newton make-up Bill Morgan gen. op. Herbert Getschl loc. man. Roberta Kip pub. Edie Volles p. man. Robert Linnell p. sec. Gabrielle Clery casting Claire Walker, Janine Manatis lp. Joseph Bottoms, Kathleen Beller, R.H. Thompson, Margaret Dragu p.c. Surfacing Film Productions Inc. (1979) running time 88:45 min. dist. Pan-Canadian

Harry Rasky's

Being Different

In the opening montage of Harry Rasky's exhilarating documentary feature, *Being Different*, all of the film's "different" characters are glimpsed in domestic and everyday surroundings. Then Christopher Plummer appears as on-camera narrator and invites the audience to embark on a strange journey. His face flattened in a funhouse mirror, he asks us to imagine being trapped in the dreams of Gulliver or Alice in Wonderland, suggesting that this is the way to begin to understand the alienation of the physically deformed. "If we were they," he asks, "what would our world look like? How would people look at us?"

Here Rasky invokes the spirits of Jonathan Swift and Lewis Carroll, not so much for their powers of satire as for their grasp of the potential for self-knowledge to be found in a distorting looking-glass. His subjects are decidedly not inferior, but they were in a sense born in a world like Alice's rabbit-hole or the island of Lilliput. The film insists upon the efficacy of that dream to teach, and encourages us to abandon the notion that it must surely be a nightmare which paralyzes.

The last time the subject of human deformity was dealt with in a North American feature film outside of the horror genre was 50 years ago. Tod Browning's *Freaks* engendered such public outrage that the film was banned by the church, and Browning, one of the most successful directors of the 1930s, became a pariah in Hollywood. His film depicted the lives of circus freaks from their point of view, and contained a savage indictment of the world around them.

Today, our culture has developed an ambiguous tolerance for the grotesque in all the visual and performing arts, including film. The remarkable acclaim for the stage play *The Elephant Man* and the subsequent success of David Lynch's film on the same subject, indicate the public's fascination with the story: a curiosity and a need for the emotional catharsis which both the play and the film, in different ways, provide. However, there were five failed attempts to adapt the tale of John Merrick's tragic life to the stage before the current success. The problem is how to present a human being "normally" observed in a sideshow without either losing the audience or allowing their response to degenerate.

In *The Elephant Man*, Victorian England serves as a mimetic mirror in which we see human ignorance and prejudice reflected through the gauze of history (it is a period drama, after all). The fine line between compassion and pity is dealt with in depth, and we are moved when Merrick cries out, "I am not an animal; I am a man!" Rasky, on the other hand, approaches all of this from another direction. He introduces us to a modern-day elephant man named Bob Melvin. He is a secure, happily married grandfather, astonishingly well integrated into the middle-American town of Lancaster, Missouri. Far from being an emotional cripple, Melvin is no more prone to self-pity than the rest of the residents of this Anytown, U.S.A. His wife, who grew up with him, comments that "he never made a handicap out of it,



● The film triumphs over physical deformities and society's "pervasive cult of the skin-deep"

so I guess that's the reason no one else ever did."

In a poem called *The Human Abstract*, William Blake wrote, "Pity would be no more/If we did not make somebody poor." Rasky's film addresses this problem repeatedly. Bill Cole, a black pencil-seller in Buffalo who lost his legs under the wheels of a train, puts it succinctly: "Pity - I can't live on pity. I depend on myself, and the Good Man." When Priscilla, the Monkey Woman, presents herself with her husband, the Alligator Man, she says, "We are called the *strangest married couple*." The mixture of amusement and irony in her voice is delightful, because she obviously couldn't care less what the audience calls them. Her reptile-skinned husband declares, "I love you as you are," and for Priscilla that's all that matters.

A partial limbed casualty of thalidomide who is skilled in karate and scuba diving, tells us that people are always under-estimating him. Paul Fish, the fattest man in the world (729 pounds), suggests laconically that "the main difficulties I have are caused by other people." The point is made several times, but rather than accusing, Rasky's people inspire us. Peter Strudwich, a man born without feet, is a visionary, marathon-running evangelist and pilot who defeats pain and fatigue by imagining that he's a cheetah running across the Serengeti plain. What's the main thing? "To realize your dreams, and not be buried 40 years before they put you under the ground."

In a remarkable sequence, the irrepressible spirit of an armless woman named Louise Capp emerges as we see her paint, dance, shoot pool, ride a horse, and cut her son's hair wielding the scissors with her toes. When she grins, "Man, I've got it together," we are gently reminded that the odds against her come from others' assumptions about her misfortune.

Whereas in the past Rasky's films have explored the lives of cultural heroes - artists like Chagall, Tennessee Williams, and Leonard Cohen - *Being Dif-*

ferent deals with another kind of outsider, another kind of notoriety, the flip side of singular humanity. With artists, he knew pretty well what emotional territory he was treading on, but the production of *Being Different* inspired a new wonder and joy, and provoked a kind of anguish which Rasky could not have foreseen: the energy and resilience of an old, twisted midget woman; the implications of the fact that Siamese twins would actually have a fist fight; and the thought of a legless man going dancing with his paraplegic wife boggled his imagination. "Well, how do you do that?" asked Rasky, startled. "We just dance," was the patient reply. During the shooting of the film, Rasky became physically ill, feverish. He says that the cause was not the people - they were marvellous. But the agony of confronting the problem within himself. The immense burden of responsibility which he came to feel made it a personal ordeal.

In an elegy to the Spanish painter Maria Blanchard, who was a hunchback, Federico Garcia-Lorca wrote, "...poor Maria fell down the stairs, and her crooked shoulder became a target for... ridicule... Who pushed her? She was after all pushed, and *someone* was to blame - God, the devil, someone anxious to contemplate, through the poor windowpane of flesh, the perfection of a beautiful soul." This is the discovery which Rasky made, very painfully, in the course of creating *Being Different*.

The other problem, which became more acute in the editing room, was to make a film which people would want to look at. He remained so nervous about how his work would affect audiences that no answer prints were struck until Jay Scott of the *Globe and Mail* had screened it. Encouraged by Scott's favourable verdict, the film was released for the Montreal and Toronto festivals.

Rasky is a skillful director, and with a shooting ratio of 28.5 to one, every image in the film has been meticulously shot and selected. The pace is smooth and subtle, finely edited by Mavis Lyons

Small, a friend of Rasky's from his days in New York.

Produced by Harold Greenberg on a budget of \$1.5 million, the matter of theatrical distribution is still up in the air. Although it will certainly be seen on television, distributors are nervous about general public response. Rasky believes that people *will* pay to see it, and his conviction increases with every screening. Dozens of strangers embrace him; truck drivers shout encouragement to the screen. It is a very unusual movie.

Besides the on-camera narrator, Rasky introduces other devices to connect the wide spectrum of his subjects. Ward Hall is the impresario/manager of several of the unusual people in the film. He occasionally appears to describe what we are about to see, saying things like, "Let's go see what the world contains besides yourself." The technique works, only because we see Hall for exactly what he is - an unconventional, low-brow agent who offers his clients an income and their independence. "Why exhibit yourself?" Rasky asks the wizened midget, Dolly Reagan. She answers, "I don't want to be confined, I don't want to be put away."

The least successful element in *Being Different* is the music. Much of the instrumental material, composed by Paul Zaza, works well, ranging from pop to C&W, but Rasky's lyrics are sometimes embarrassing, and seem unnecessary if they are intended to make the film more accessible. While not exactly condescending, the sentiment seems wrong. One wonders how Rasky could so rigorously refrain from being patronizing in the commentary and interviews, and then insist in the "Little People Song" that "They may look small, but they think tall" - pretty tepid stuff, considering the unassailable integrity of the footage which it punctuates. Certainly, the songs are intended to sustain the warm, upbeat mood which Rasky achieves, but there is little in them that his people don't say better.

The extent to which society's norm not only tolerates, but is permeated by a 'fashionable' sense of the bizarre and grotesque is eloquently exposed in a scene shot in the Xenon disco in New York. Assorted punks and mannequins writhe within the ghastly pulsing lights to the aggressive incantation of a disco queen singing "Everybody got to boogie." The sinister root of the word "boogie" is revealed in this context, for it invokes the proverbial Boogie Man, the terrible "Boyg" of Ibsen's play *Peer Gynt* - the soul-devouring beast which can only be defeated by the power of Love. *Being Different* is about just that: the power of love, the love of others and the love of life to triumph over the obstacles of physical deformity and our pervasive cult of the skin-deep.

Christopher Lowry ●

BEING DIFFERENT d./p./sc. Harry Rasky exec. p. Harold Greenberg, Robert D. Kline p. exec. Don Carmody d.o.p. Hideaki Kobayashi, jsc p. man. David Earl Pamplin narrator Christopher Plummer mus. Paul Zaza ed. Mavis Lyons small post p. superv. John McAulay contrib. ed. Ted Remorowski, Michael Dandy asst. ed. Kelly Hall stills Alan Carruthers cam. asst. Joan Hutton, Ed Maurillo sd. rec. Mel Lovell p. sec. Luise Massari, Judy Watt p. acct. Rejane Boudreau advance loc. man. Ray Hylenski grip/gaffer Jim Wright cont. Penelope Hynam, Gillian Richardson, Chris Greco research co-ord. Dona Friedberg driver Luc Martineau re-rec. mixers Joe Grimaldi, Dino Pigat "Song of the Human Heart" sung by Michael John Rosenberg "Lookin' Around" sung by Eria Fachin lyrics by Harry Rasky mus. rec. Zaza Sound Productions Ltd. mus. rec. engr. Frank Morrone p.c. Double S Productions (Astral) Ltd. (1980) running time 111 min dist. Astral Films Ltd.

Bill Reid's

Bill Lee: A Profile of a Pitcher

Reporter: What kind of goals do you set for yourself as a pitcher?

Bill Lee: Perfection. Being able to materialize the ball into the catcher's mitt without throwing it.

In Montreal two American national pastimes have become exotic: one is film, the other is baseball. Therefore what could be better than a film about a baseball player?

Bill Lee: A Profile of a Pitcher (winningest hurler for the Expos in 1979) is just that film. It was directed by Bill Reid for Double Bill Films and is being distributed by Cinema Libre. When Reid worked for the National Film Board he made films with a personal style: *Back Alley Blue*, *Occupation*, and *Coming Home* which won a Canadian Film Award. It was like a home-movie. (Reid comes home and talks to his parents, complete with the generation gap.)

The *Bill Lee* film might also be called a home movie in the sense that Reid zeroes in on Bill Lee's life and philosophy, keeping the rough edges in. It's



not a slick, smoothed-out, sterilized narrative. Somehow it fits in with Lee's way of doing things and therefore leaves the audience room to breathe. Lee is an effervescent wit - a man easy with words which just keep coming.

The filming style is disjointed, but this adds to the 'feel' of the picture. Lee's life, we learn, is usually in turmoil. His wife wants to divorce him, but Lee doesn't believe in divorce: "Love is temporary insanity," he quips. "No one gets out of here alive."

Lee's wife (who we never see) has hired a lawyer. She has joined the 20th century ranks of manipulation. Lee doesn't believe in lawyers, so she wins. Lee says she can keep the material possessions. All he wants is his shotgun and a football.

"We're not always in sync," (pause) "We're always a little out of sync," Lee states.

Other turmoils are caused by his being a public figure in a world where the media and the masses eat stars alive - and in the film we see the consequences.

A journalist from *The Village Voice* comes to Montreal to 'get a story' on Bill Lee. She's the type of journalist who makes other journalists feel embarrassed. She constantly throws Lee curve-ball questions, which are expressed with mechanical assertiveness. But Lee hangs in there and doesn't let her get to him.

Journalist: You're not going to save the world.

Lee: But I'm not going to cop out either.

One isn't sure why Reid chose to leave

so much footage of this irritating 'bad guy' journalist in the film, but the result is that the viewer senses Lee's vulnerability in a world which is very screwed up.

One suspects that what makes Lee a credit to society is also what makes him a good pitcher - but his life is full of incongruities, and it's sometimes hard to put his philosophy and his baseball-playing together.

This 'Space Man,' as he is called, seems to be something new to baseball. He's not a 'dumb' ballplayer - as intellectuals habitually label athletes. He's smart, and he's sensitive.

Reporters love to quote him and joke about him - he's food for thought. In the film, one TV newscaster announces: "Bill Lee just flew to Florida for spring training - probably without a plane."

Lee wears the same number '37' as the famous temperamental Cleveland Indian Jimmy Piersall did - but Lee doesn't need to throw bats out of the dugout to get attention. He uses his arm and his head.

A baseball fan's strongest desire is to get as close to the game and the players as possible. The film shows this - Montreal spectators appear with intent faces, donning blankets over their shoulders to keep out the rain and the cold. Another fan cuddles a transistor radio to his ear. The camera, controlled by Martin Duckworth and Serge Giguere, with additional shots by Guy Borremans, looms in almost uncomfortably close. We see everything in extreme close-up - which often cuts off our vision and forces us to lose a sense of the play-by-play action, but somehow that doesn't matter. This is a film about a man and just peripherally about the game of baseball.

Baseball fans in the theatre audience feast on glimpses of the 'behind the scenes' images. As a game opens, the umpires, with their backs towards us, quip about there being two National Anthems in Montreal.

We constantly get that 'down home' feeling from the film: we see Lee driving his van to the ball park, getting caught in traffic with the rest of the fans.

"Why don't you take the subway to the game?" Lee yells out his window. "I work here," he smiles.

The film makes you want to get to know Bill Lee better. You like him, and his humor and openness makes you feel how vulnerable any intelligent individual is.

A baseball film involves baseball fans, and at the Cinema Five premiere the movie-baseball fans cheered when they saw their favorite players on the screen - and they cheered for Bill Lee.

One goes away from *Bill Lee: A Profile of a Pitcher* thinking about things other than baseball. One goes away thinking about the world and how someone like Bill Lee can force us to look at what's around us in a new perspective.

In a world of media-controlled thinking that seems pretty important. Baseball fans or not - one shouldn't miss this film.

Lois Siegel •

BILL LEE: A PROFILE OF A PITCHER d. Bill Reid p. Bill Brownstein sc. Bill Brownstein Bill Reid ed. Steven Kellar cinematog. Martin Duckworth Serge Giguere loc. rec. Glenn Hodgins Marcel Fraser sd. ed. Abby Neidick additional cam. Guy Borremans asst. cam. Claude de Maisonneuve Jean Roch Marcotte asst. ed. Vibeke Sol David Sherman asst. sd. ed. Glenn Hodgins p. asst. Norma Shadley David Sherman Helene Pilote gaffer Jacques Girard mix. Michel Descombes Sonolab mus. consult. Corky Lang p.c. Double Bill Films Inc. 1981 running time 77 min. col. dist. Cinema Libre Inc.

Gilles Blais'

Les adeptes (The Followers)

Since the germination of Eastern religions in the West during the latter years of the '60s, investigations of such sects as the Hare Krishna have become increasingly of public interest. Horror stories of religious brainwashing and de-programming therapy often associated with this community among others coupled with the exotic appearance of its members, have caused outside reactions ranging from curiosity and perplexity to fear.

Founded in New York in 1965, the western sect of the Hare Krishna flourished in California. Today, followers of Krishna (the supreme Hindu deity) are recruited throughout the world.

In an effort to understand the force behind this movement, Gilles Blais of the National Film Board followed the Krishna community of Montreal for a period of six months. Out of 15 hours of film, he has made an 80-minute documentary centered on three young disciples of Krishna (Michel, Robert and Johanne), covering their conversion and



eventually their formal initiation into the Conscience of Krishna.

Throughout, the camera alternates between a public and a more private view of the Hare Krishna. Shots taken on the streets of Montreal of the Krishna devotees (as they are formally called in their religion), are juxtaposed and contrasted with more intimate sequences inside the Krishna temple. Blais follows their daily practises which include 3 a.m. reunions in the temple and the recitation of their mantra. (They are required to repeat the various names of Krishna 1,728 times a day. Their shaven heads (their hair offered as sacrifice to Krishna) and Eastern attire (a uniform meant to inspire thoughts of God), make them painfully conspicuous within the context of Montreal. In the temple, the camera swings from shots of zombie-like dancing before garish, almost ghoulish sculptures at the altar, to yawning children and babies asleep or crying on the floor, insidiously implying a total lack of responsibility and awareness on the part of the followers.

At first, one is inclined to feel a sense of pity towards the three novices. Their naivety seems appallingly obvious, their vague responses to key questions about their religion, almost a betrayal to their newly adopted faith. Before even reaching the sublime, the ridiculous becomes all too obvious as young advocates of Krishna are seen putting on clumsy wigs and street clothes with the intent of "gently" introducing outsiders to their rigorous spiritualism.

As Michel, under this guise, approaches a reluctant passer-by the man exclaims, "At least you weren't stupid

enough to shave your head." The irony is damagingly evident.

In the light of feminism the role of women in the sect is preposterous. Women are considered to be nine to 10 times more concupiscent than men and therefore, are in desperate need of their guidance. The men are their masters. But in having a master, states one of the more fervent female members, one is free. In a following scene a married couple within the Krishna community is interviewed. Both husband and wife elaborate on the subordinate role of women and yet, while the husband deliberates, the camera zooms in on the wife's face, catching expressions of both bewilderment and regret.

However, despite the merciless eye of the camera, apparently bent on exposing the contradictory nature of the movement, the filmmaker's stand becomes less clear as awkward statements made by the devotees are counter-balanced by the perplexity of disciples' parents and the irrational reactions of passers-by.

A scene, in which Michel's confusion about the religion is underlined, immediately preceeds an interview with his father, whose "we-gave-him-all-that-we-had" speech instantly transforms him into a cliché caricature. The fervour of the Hare Krishna in the streets of Quebec City is correlated with the fervour of a member of the Bible Society who refutes their claim that Krishna will return to earth, by referring them to a passage in Exodus: 20. Blais presents a battle of religions in which a knowledge of dialectics is lacking on both sides.

Near the end of the film a group of the Hare Krishna, while awaiting the arrival of a spiritual master at Dorval International Airport, confront and are confronted by an irate couple who claim that their son was abducted by the Moonies in California. The couple's violently reactionary stand is evidently understandable, yet is hardly presented as attractive. Shortly thereafter the spiritual master arrives laden with flowers and is ushered out of the airport. And as the car pulls away, the camera zooms in on its Mercedes logogram.

In the final scene, that of the very elaborate initiation of the three novices, the camera alternates between the religiously enthusiastic faces of the newly initiated and the scowling expressions of the outside visitors.

Perhaps not a documentary in the strict sense of the word, *Les adeptes* presents an intimate view in which semblances of religious tolerance and objectivity emerge. Through his constant use of cinematographical contrapositions, Blais expresses his final ambivalence towards the Hare Krishna. And it is this ambivalence, which becomes increasingly apparent, that prevents what so often verges on satire from becoming a total mockery.

Lois Pope •

LES ADEPTES (THE FOLLOWERS) d. Gilles Blais research. Rachelle Fossier consult. Mike Kropfeld cam. André-Luc Dupont Roger Rochat Michel Thomas D'Hôte Séraphin Bourdard Jean Laporte Serge Labonté sd. Jean van Normandin Hugues Mignault Jacques Drouin Raymond Masson Michel Charbonneau Walter Klinkow Maurice Dubrois Gérard Proulx ed. Yves Gagné Nicole Chénier re-ec. Jean Péro. Scout admin. Monique Lefebvre p. (asso.) Georges Dufaux exec. p. Jacques Robet p.c. A French production by The National Film Board of Canada. 1981 running time 80 min.



• "Deep truths" about the way families can react...

Bruce Glawson's **Michael, A Gay Son**

*My mother was embarrassed
My father was upset.
They wanted me committed
Or taken to a vet.
The eye of the beholder
Is where perversion lies.*

"I need a Drink of Water," by
Jade and Sarsaparilla, from
their album of that name.

Michael, A Gay Son is an award-winning documentary on the subject of 'coming-out.' It is the second film of director/cameraman Bruce Glawson, an independent Toronto filmmaker. (His first film, *Contact*, was a documentary on autistic children.)

Michael offers documentary filmmakers in Canada several points to ponder; it is highly successful, reaching its intended wide public audience, providing a useful tool for counsellors and educators, and also receiving positive response from other filmmakers and critics who have selected it for a number of awards at festivals. The film takes chances, has some technical problems which would have been entirely unacceptable to its producers had it been an NFB or CBC production, happily transcends these problems, and stands as an example of what independent film in this country might do, if it were to free itself from institutional expectations.

Essentially the film is the story of Michael, a young gay man, who decides to 'come out' to his family. Michael introduces himself to the camera, talks about what being gay means to him, is shown walking with his lover, taking part in a support group of lesbians and gay men who share their experiences of coming out to their families, taking pictures of children at a craft table, printing those pictures, taking part in a group session with his parents, sister, brother and a therapist, again with his lover skipping stones at the beach, playing tennis, talking about his feelings, picnicing with gay and lesbian friends. The film is simple, clear, low-keyed. The point is the difficulty Michael has communicating with his parents; for he is a gentle person who likes being gay, it is a positive choice for him. But his parents don't approve of his choice to live out what he feels himself to be, and they don't accept his right to do that. The point is also that Michael gets consider-

able and essential support from his gay and lesbian community, as well as from his straight sister.

Structurally and in emotional impact, the two key scenes of the film are the support-group discussion and the family-therapy session. The risk the film takes is to juxtapose the use of non-actors portraying themselves in a spontaneous but controlled situation (the support group), with actors portraying Michael's family in an improvised dramatic setup (the family session). Due to fine scripting, strong cooperation from the actors and non-actors, and thoughtful direction, the amalgamation works. The technical problem is a shift in the camera style, from very wobbly hand-held in the support group, to formal tripod work in the family session. I found the shift disconcerting in both of my screenings of the film for different reasons each time. The first time the formality of the family session emphasized the use of actors and distanced me from the material. The second, I found the wobbly camera in the support group distracting.

Bruce Glawson's motive in using some actors was to extend the parameters of the documentary material while avoiding violation of privacy and the manipulation of a real family, a motive increasingly accepted among new documentarians.

My own experience and that of my friends and acquaintances tells me that the portrayals of Michael's family reflect deep truths about the way families, which are apparently liberal and loving, can react to the announcement that a child's sexual orientation is "gay". Not always with gaiety, or joy, not always with compassion or tolerance.

I was recently present among a group of counsellors for a youth centre where the topic of discussion was counselling about sexual orientation. One courageous young woman announced that she was afraid of her own feelings about lesbianism, afraid she might "be one - and I know that's the most oppressed group there is." There are many oppressed groups, none more oppressed than those who hide their own identity. *Michael* performs a valuable function in challenging assumptions about who we all are, and what roles we play, in film and in life.

Barbara Halpern Martineau •

MICHAEL, A GAY SON d./s.c. Bruce Glawson asst. d./ed. Arnie Zipursky sd. Charles Zamaria cam. Bruce Glawson asst.cam./light Richard W. Brown asst. cam./stills Lynnie Johnston orig. mus. comp. & perform. Peter Schaffter p.c. Bruce Glawson Productions (1989) dist. Canadian Filmmakers Distribution Centre/Canada, Filmmakers Library (U.S.A.) col. 16mm running time 27 min

Derek May's **Off the Wall**

You may remember the experimental art films of the late '60s - the kind of film that was shot with a camera hand-held, it seemed, by someone suffering from Parkinson's disease. Derek May's *Off the Wall* is a far cry from that; the photography is smooth-surfaced and hard-edged, but it does have something in common with those earlier essays. Perhaps it's that the film, a documentary on the Toronto art scene, is so self-consciously artful.

The camera is a lazy observer; it lingers on skylines and stares vacantly into corners. Like the eyes of a guest on an obligatory visit, it wanders while the artists talk. May narrates: his voice-over ripe with the innate innuendo of precisely articulated British. The script circles slowly and slashes unexpectedly.

The film opens in an Ontario College of Art drawing class for first-year students. "Where will all these future artists go?" May asks in honeyed tones. Will they make money? They will, he concludes; "the banks are waiting to be decorated."

For the prospective *artiste*, the idea of decorating anything, especially a bank, is horrifying. During the last decade this horror has spawned conceptual art, art that cannot be owned. This experimentation has caused a heated debate, raising the question: is it art if it doesn't result in an artifact that can be owned?

Arnold Edinburgh, president of the Council of Business and the Arts in Canada, presents the nay side with eloquent hyperbole, describing a conceptual art exhibit in which "a woman would squat in the middle of a room and pee into a bucket." It's a con job, he

says. (The camera pans the skyline beyond the window and returns to Arnold who is holding forth on the pleasures of owning art.) For him art is very definitely an artifact - something that will hang on his wall and contribute to his identity.

At the other extreme is artist Billy the Kid, who 'contrapt's' devices of the sort that burn candles to hurl garbage can lids at water balloons and which self-destruct in the process. May's knife bites, "What if it doesn't work?" he asks. "It doesn't matter," says Billy. For him, the concept and the construction are the art.

We meet Mendelsson Joe who paints rather likeable little primitives and sings a song about his girlfriend who hovers about doing artsy things for the camera.

David Buchan shuffles across a stage waving a toy pistol, "Killing time in Red Leather." A wardrobe artist who expresses himself through clothing, Buchan advocates "Style without function, form without content, art for art's sake."

We also encounter Jack Pollock whose lectures to oohing gray matrons are conveniently illustrated by the paintings for sale in his own gallery.

And three members of the General Idea Collective who knew "if we were rich, famous and glamorous, we could say we were artists and we would be." Apparently they are, and they are.

Now these people, and the others in the film, are not nearly as vacuous as May shows them to be. There is a remarkable diversity in this art scene. Some of these are talented and thoughtful people, others are at least Toronto eccentrics, but May has somehow succeeded in putting them all under glass. People move meaningfully through meaningless locations and pause pregnantly. Even the roughest warehouse is faintly luminous, reminiscent of a Renaissance painting. And always the voice-over returns to cut a little deeper into one side or the other.

• Director Derek May



May does not finally cut the Toronto art scene to pieces. He purées it. The artists and dealers and buyers all come out bland: an oddly pathetic band of con-persons and hustlers. The verdict, it seems, is not that this or that is art, but that there is no art. "Warhol," says May, "predicted that the 1980s would bring forth no art." We gather that May concurs.

I don't, and I suppose that is the source of my own uneasy response to *Off the Wall*. In many ways it is an excellent film. It will probably win awards.

Merv Walker ●

OFF THE WALL d./ed. Derek May d.o.p. Barry Perles mus. Ludwig Van Beethoven - Piano Sonata no. 32 interpreted by Richard Gresko loc. sd. Claude Hazanavicius, Ingrid Cusiell sd. ed. Danuta Klis asst. cam. Al Morgan elec. David Willet p. asst. Anna Pafomov unit admin. Tamara Lynch, Bob Spence commentary written/spoken Derek May re-rec. Hans Peter Strobl, Adrian Croll additional mus. The Artists' Jazzband Mendelson Joe - "ANNIE SMITH" public sculpture by Henry Moore, Sorel Etrog, Michael Snow, Kosso Eloul p. Tom Daly exec. p. Barrie Howells p.c. National Film Board of Canada (1981) col. 16mm, colour running time 55 min. 36 sec

Mazur/Elkin/Lower's The New Mayor

The New Mayor is a recently released National Film Board production which goes a long way in helping people to understand and care about the obviously vital world of politics. Produced and directed by Winnipeg filmmaker Derek Mazur, the 38-minute documentary is a lesson in civic politics that works effectively on two levels. It offers a highly visible model of the structure of city government; and, by focusing on individuals - where they've come from and what they're trying to accomplish - it draws distinct lines portraying the make-up of the city's population, dramatically depicting how the different factions battle at City Hall to have their say and get their share. Real people are at the core of the film.

The film is situated in Winnipeg, "a city of many problems but few issues." It concerns the 1977 mayoralty election and the aftermath, in which the newly elected mayor slowly learns the ins and outs of his position. While Mazur concedes that Winnipeg is not the most dynamic and modern of cities, he makes it clear by referring the viewer back to the General Strike of 1919 that the city is by no means a placid island of harmony. The basic division between the ethnic working class and the burghers of the

WASP establishment still exists and provides a tension to an on-going struggle that is the story of Winnipeg city politics.

The new mayor of the film is a son of the largely ethnic North End. He finds himself alone in the midst of groups and individuals whose interests are clearly vested.

Mazur uses graphics and uncomplicated voice-over to show us where the mayor stands in relation to true power and clout within City Council. Constitutionally, the mayor is primarily a figure-head; if he wants to be a real political force he must walk a delicate line between the executive committees and informal political blocs within City Council and the public. Timing, personality and the deft use of the media are crucial if he wishes to keep his office meaningful.

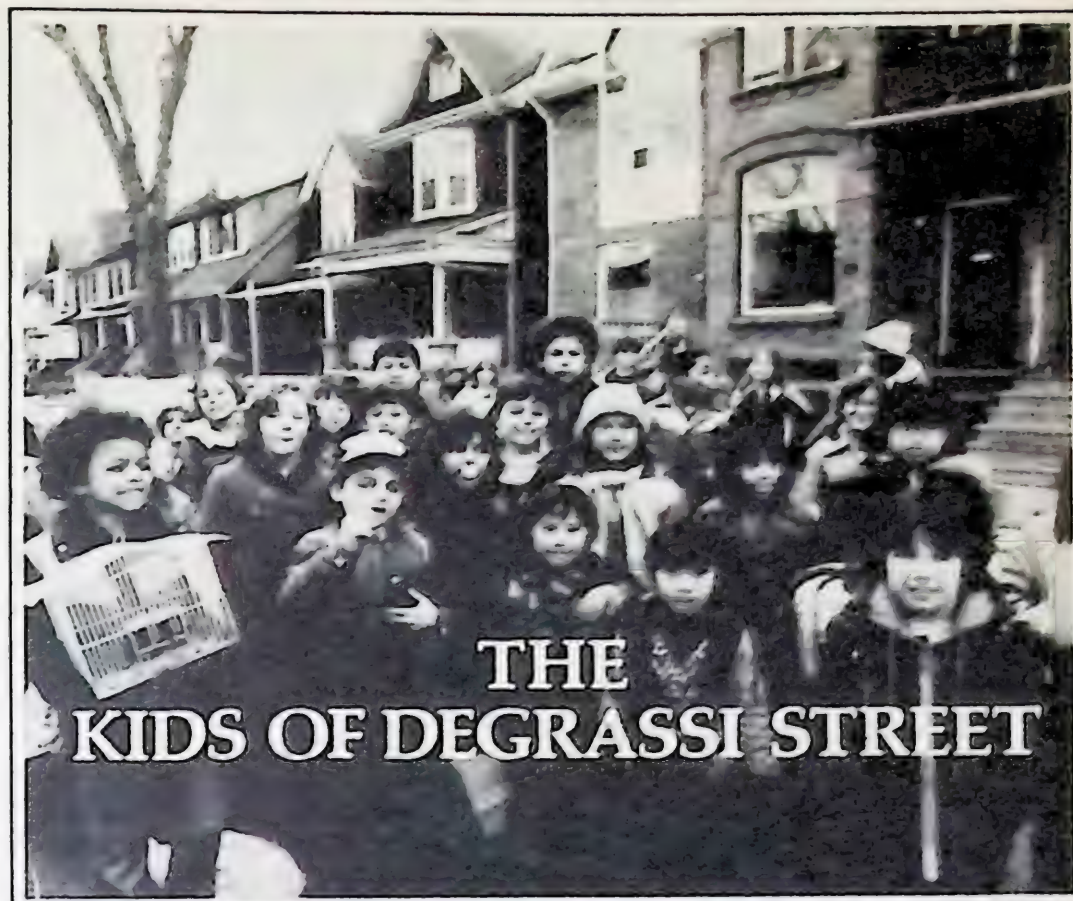
The story element which Mazur creates is the key to the effectiveness of the film. His camera overcomes bureaucracy, formality and the obvious awareness of the subjects being filmed, to inject drama into the confrontations with lobbyists and opponents, the planning sessions with advisors, and the moments when the new mayor must stand alone. Even in a film as clearly articulated as this one the "issues" - many-sided land development deals, or a move to rearrange the structure of City Council - are never simple; the viewer may lose track of exactly what is to be lost or won, but never is there any doubt about who is against whom, and why.

Mazur verges on creating caricatures: the members of the establishment power bloc at City Council are framed to look like a line of fat-faced, cold-eyed portraits on a courthouse gallery wall... and the mayor virtually huddles at his desk while he plans his next move. But this is not Mazur propaganda, it is storytelling. It helps the viewer, who is also likely to be a voter, understand the workings of one of our political structures in a way that television interviews, glossy photos and prepared statements never will.

The NFB should screen *The New Mayor* in as many communities as it can. The people will appreciate it. It should also send someone like Derek Mazur out to tackle something on the provincial or federal level... I'd enjoy experiencing the way his camera would look at Peter Lougheed.

John Brooke ●

THE NEW MAYOR d. Derek Mazur, Ian Elkin, Bob Lower ed. Bob Lower d.o.p. Ian Elkin asst. ed. Tom Yapp sc. Bob Lower animation Stephen Rosenberg sd. ed. Jane Creba re-rec. Clive Perry, Wayne Finucan Prod. Ltd. p. Mike McKinnery, Derek Mazur, Michael Scott exec. p. Michael Scott, Barrie Howells p.c. National Film Board/Prairie Production Centre (1980) col. 16mm running time 38 min. 17 sec. dist. NFB.



Linda Schuyler/Kit Hood's "The Kids of Degrassi St."

Kit Hood and Linda Schuyler's Playing With Time production company is up to great things with its series of children's films based on the lives of "the kids of Degrassi St." *Ida Makes A Movie*, *Cookie Goes To Hospital*, and *Irene Moves In* are three 25-minute films which focus on Ida, (who is nine and three-quarters), and how she learns to see beyond herself as she deals with new people and situations in her life. It's a formula, but thankfully, as the producers refine it, the scripts get better and the characters become more delightful.

The films build basic moral lessons into their stories. In *Ida* it's telling the truth, in *Cookie* it's loyalty to friends, and in *Irene* it's sharing and being open-minded toward people who are new and different. In *Cookie*, a lesson on going into the hospital for an operation is also provided for the young viewer.

These tight little dramas work so well primarily because they have what so many other Canadians films are still desperately seeking - great scripts. Writer Amy Jo Cooper understands the perspectives and the language of 1980s' middle-class kids in a most refreshing way. Refreshing, because the characters are neither too clever nor ironic like the ones on American sitcoms, nor are they overly goody-goody. Rather, they are right in tune with now, living in renovated houses and talking about "complexes" in just the right way: you know they've been a party to adult conversations about these things, but you also know that they aren't really full-fledged armchair shrinks quite yet.

The children who play the kids of Degrassi St. are talented and obviously very comfortable not only with Cooper's scripts, but with Phil Earnshaw's camera and the directorial methods of Hood and Schuyler. The two little girls, the precocious Ida, played by Zoe Newman, and Cookie, played by Dawn Harrison are as natural as you could want. Their

friend Noel, played by Peter Duckworth-Pilkington, appears to have to work with his lines and expressions, but he is still the perfect foil for Ida and Cookie. Nancy Lam, who plays Irene in the third film, is another excellent young performer.

The films are thoughtfully structured so that there is a minimum of adult influence as the stories unfold; it is just the kids working things out among themselves. The world of Degrassi St. is seen almost exclusively from their point of view. Hood and Schuyler have three more episodes currently in production: *Bradley Buys A Suit*, *Lisa Makes The Headlines*, and *Sophie Minds the Store*. It will be interesting to meet these new characters and find out what is happening with the originals. Ida's bathtub scene in *Irene Moves In* really did it to this reviewer; I'll be waiting. It is sincerely hoped that many more viewers young and old, soon have the pleasure of seeing these fine films.

John Brooke ●

IRENE MOVES IN p./d. Linda Schuyler Kit Hood sc. Amy Jo Cooper cam. Phil Earnshaw ed. Allan Collins p.man. John Belliker sd. Andy McBrearty mus. Lewis & Archie Manne Wendy Watson mus. arrang. Calvin Saur. Paul Zaza gaf. Jim Aquila asst. cam. Chris Wilson Debbie Parks cont. Sue A Court props. Amy Jo Cooper, Peter Lam re-rec. George Novotny lp. Nancy Lam, Zoe Newman, Dawn Harrison, Peter Duckworth-Pilkington II, Allan Menusi, Edna Sternbach, Linda Lam, Barry Coe

IDA MAKES A MOVIE d./p. Linda Schuyler, Kit Hood sc. Amy Jo Cooper from the book by Kay Chorao cam. Phil Earnshaw sd. Andy McBrearty ed. Kit Hood asst. cam. Wendy Walgate props. Georgia Hood mus. comp. Lewis & Archie Manne mus. perf. Wendy Watson re-rec. George Novotny lp. Zoe Newman, Dawn Harrison, Edna Sternbach, Allan Menusi, Lewis Manne, Michael Baycutt, Elvy Yost

COOKIE GOES TO HOSPITAL d./p. Linda Schuyler, Kit Hood sc. Amy Jo Cooper p.man. John Belliker cam. Phil Earnshaw sd. Andy McBrearty ed. Kit Hood asst. cam. Chris Wilson grip Greg Palermo p.asst. Wendy Vincent Doug Macpherson mus. Lewis & Archie Manne mus. arrang. Paul Zaza lp. Dawn Harrison, Zoe Newman, Peter Duckworth-Pilkington II, Sue A Court, Annette Tilden, Clem Marshall, Phil Williams, Allan Menusi, Edna Sternbach, Ralph Harrison, Nancy Lam

p.c. Playing With Time Inc. (1981) dist. Magic Lantern Canada Learning Corporation of America U.S.A.

● "By no means a placid island of harmony"



CINE MAG PRODUCTION GUIDE

by Del Mehes and Yves Gagnon

The following is a list of films in production (actually before the cameras) and in negotiation in Canada. Needless to say, the films which are still in the project stage are subject to changes. A third category, *In Pre-production*, will be used to indicate films which are in active pre-production, having set a date for the beginning of principal photography and being engaged in casting and crewing. Films are listed by the name of the company which initiated the project, or with which the project is popularly associated. This is not necessarily the name of the production company. Where the two companies are different, the name of the production company, if known, is also given. In instances where a producer has asked us not to list a project, or to withhold certain credits due to ongoing negotiations, we have respected his request.

Please telephone additions and up-dates information to:
Cinema Canada (416) 366-0355 or (514) 272-5354.

Film credit abbreviations

d. director **asst. d.** assistant director **sc.** script **adapt.** adaptation **dial.** dialogue **ph/dop.** photography **sp. ph. eff.** special photographic effects **ed.** editor **sup. ed.** supervising editor **sd.** sound **sd. ed.** sound editor **sd. rec.** sound recording **p. des.** production designer **art. d.** art director **set dec.** set decorator **m.** music **cost.** costumes **l.p.** leading players **exec. p.** executive producer **p.** producer **assoc. p.** associate producer **line p.** line producer **p. sup.** production supervisor **p. man.** production manager **p.c.** production company **dist.** distributor **An asterisk (*) following the film's title indicates financial participation by the Canadian Film Development Corporation.**

ON LOCATION

AMULET PRODUCTIONS (416) 596-1411

SNEAKERS

Feature film on a junior tennis tournament began shooting on November 9, in Sarasota, Florida, with a budget of \$4.3M. **exec. p.** John Basset and Larry Nassis **p.** John Basset **d.** Joe Scanlon **sc.** Stuart Gillard **line p./d.o.p.** Don Wilder **art. d.** Bruno Rubio **1st and 2nd asst. d.** Tony Lucibello, Elizabeth Halko **p. man.** Dom Buchsbaum **l.p.** Susan Anton, Jessica Walters

ATLANTIS FILMS LTD. (416) 960-1503

CHAMBERS, TRACKS & GESTURES (1931-1978)

One hour TV special about the life of Canadian artist Jack Chambers. Principal photography in Spain and Ontario. To wrap Dec. 28, 1981. **p.** Michael Mac Millan, Seaton McLean, Janice Platt **co-d.** John Walker, Christopher Lowry **sc.** Lowry **d.o.p.** Walker **sd.** Aerlyn Weissman

WAYS OF HEARING

Presently shooting. A series of 3 documentaries about hearing impairment. **p.** Michael MacMillan, Seaton McLean, Janice Platt **d.** Janice Platt **d.o.p.** Alar Kivilo.

CANADA IN TODAYS WORLD

Now shooting, 1/2 hour documentary on Canada for the NFB. **p.** Michael Mac Millan, Seaton McLean, Janice Platt **d.** Seaton McLean **d.o.p.** Alar Kivilo **ed.** Robert Wylam.

VINCENT PRICE'S DRACULA

Independent co-production between Atlantis Films Ltd. and M & M Film Production. One hour T.V. special about the true story of Dracula starring Vincent Price. To wrap Dec 4, 1981. **exec. p.** John Muller, Michael MacMillan **assoc. p.** Henia Muller, Janice Pratt, Seaton McLean **d.** John Muller **d.o.p.** Alar Kivilo **p.man.** Bruce Pittman **sd.** Brian Avery **script** Kate & Ted Lonsdale **ed.** Seaton McLean **l.p.** Vincent Price.

Theumer **d.** Lutz Schaarwaechter **d.o.p.** Miklos Lente, c.s.c. **art d.** Lindsey Goddard **p.man.** (Canada) Jason Paikowsky **l.p.** Sybil Dannynt, Tony Franciosa, Isabelle Mejias.

EXTRA MODERN PRODUCTIONS (416) 967-6551

RUMOURS OF GLORY - BRUCE COCKBURN LIVE

Shooting began Nov. 19/81 in Denver, Colorado. Budget \$420,000. A rock music documentary and concert film. **p.** Bill House and Peter Walsh **assoc. p.** Bernie Finkelstein **d.** Martin Lavut **d.o.p.** Vic Sarin **sd.** John Thomson **concert ad. engineer** Eugene Martynec for True North Records.

FILMPAN INTERNATIONAL INC. (514) 849-6051 (416) 469-5106 (416) 469-4195

VIDEODROME

Shooting scheduled to begin in Toronto on October 27, 1981. With an estimated budget of \$6M. **exec. p.** Pierre David, Victor Solnicki **p.** Claude Héroux **asst. p.** Larry Nassis **p. co-ord.** Roger Héroux **p. man.** Gwen Iveson **asst. p. man.** Janet Cuddy **prod. sec.** Angela Gruenthal **exec. p.'s sec.** Ellen Rosen **p.'s sec.** Monique Légaré **loc. man.** David Coatsworth **scr.** David Cronenberg **d.** Cronenberg **d.'s personnel asst.** Richard Zywotkiewicz **1st, 2nd a.d.** John Board, Libby Bowden **3rd a.d.** Rocco Gismondy **cont.** Gillian Richardson **prod. assts.** Richard Spiegelman, Howard Rothschild **art d.** Carol Spier **1st and 2nd art d.** Barbara Dunphy, Tom Couller **art d. trainee** Jo-Ann Landenheim **video co-ord.** Michael Lennick **1st asst. video** Lee Wilson **d.o.p./oper.** Mark Irvin **1st asst./focus** Robin Miller **2nd asst./clapper/loader** James Crowe **stills** Rick Porter **set dresser** Angelo Stea **1st and 2nd asst./set dres.** Enrico Campana, Gareth Wilson **3rd set dresser** Gary Jack **prop master** Peter Lauterman **asst. props** Greg Pelchat **cost. des.** Delphine White **asst. des.** Eileen Kennedy **ward. master** Arthur Rowsell **ward. asst.** Maureen Gurney **ward. trainee** Denise Woodley **head make-up** Shonag Jabour **hair stylist** Gaetan Noiseux **sd.** Bryan Day **boom** Michael Lacroix **gaffer** Jock Brandis **key grip** Marris Jansons **asst. key grip** David Hynes **const. man.** Bill Harman **ed.** Ron Sanders **casting (principal actors)** Walker/Bowen, Clare Walker (416) 653-6500 **extras** Peter Lavender (416) 787-4305 **comptroller** Serge Major **asst. compt.** Gilles Léonard **tech. advisor** Denise Di Novi **prod. acc't** Lacia Kornyllo **asst. acc't** Rachelle Charron **bookkeeper** Maureen Fitzgerald **unit pub.** Jill Spitz (416) 485-5717 **l.p.** James Wood and Deborah Harry, Sonja Smits, Peter Dvorsky, Lynne Gorman, Les Carlson, Julie Khaner, Reiner Schwarz, David Bolt, Jock Creley, Lally Cadeau.

FREELOADING PRODUCTION (416) 977-5311

FREELOADING

Shooting began Nov. 6 for 3 weeks in Toronto. Budget: combination of deferred salary and good faith. **assoc. p.** Fraser McAninch & Joe Sutherland **d.** Chris Terry & Sutherland **d.o.p.** Sutherland **sc.** Sutherland **1st a.d.** David Earl Pamplin **p.man.** Robert Wertheimer **gaffer** Hugh McLean **sd.** Reynald Trudel **cont.** Tanis Baker **l.p.** Richard

Comar, Shelby Gregory, Peter Kaye, Tom McDonald.

LIGHTSCAPE MOTION PICTURE COMPANY LTD. (416) 465-1098

THE MUSIC OF THE SPHERES

Shooting began Oct. 4, 1980 in Toronto. Budget: \$110,000. A sci-fi comic horror film shot in English and French. **p.** Philip Jackson **d.** Philip Jackson **p. man.** Gabrielle de Montmollin **sc.** Philip Jackson, Gabrielle de Montmollin **d.o.p.** Nadine Mumenick **cont.** Doris Lapierre **dial. coach** Yseult Buxel **miniatures** Michael M. Sloan, Jeff Bertram, Grand Illusion Co. **sd.** Ross Redfern **l.p.** Anne Dansereau, Peter Brikmanis, Jacques Couture, Kenneth Gordon, Ken Lemaire, Sandy Kyser.

M & M FILM PRODUCTION LTD. (416) 968-9300

VINCENT PRICE'S DRACULA

(for credits see under Atlantis Films Ltd.)

RAFFE IN CONCERT

Starring Raffe and Fred Penner. The 1/2 hour family special for T.V. will wrap Dec. 20, 1981 in Toronto.

ON-LINE ENTERTAINMENT INC. (514) 274-9371

ROCK MYSTERIES

Two One hour documentary for T.V. on several tragic deaths of Superstars. Shooting began August 20 and should end December 20. Locations in North America and Europe. Budget: \$1.25M. **exec. p.** Steve Grossman, John Parikhal **p.** Peter Alves **sc.** Parikhal **d.** Alves **d.o.p.** Tom Burstyn (various crew).

Production of eighteen musical life-style special with musical group as Rolling Stones, Foreigner, Journey, April Wine, Loverboy, Blondie, Moody Blues, Van Halen, Tom Petty, Hall & Oates, Stevie Wonder, Rick James, Pointer Sisters, and others... Various lenght between 30 and 90 minutes. To be shot during November and December 1981. **exec. p.** Steve Grossman **p.** Peter Alves (various crew).

LES PRODUCTIONS CLAUDE LEGER (514) 288-6251

THE NEIGHBOUR

Shooting began November 6 in New-York for one week, and in Montreal November 30 for 5 or 6 weeks, with a budget of \$5.8M. **p.c.** Neighbour Film Inc. **p.** Claude Léger **p.asst.** Anne Burke **d.'s asst.** Suzanne Fisher **d.** Max Fisher **1st a.d.** Pierre Magny **sc.** Leila Basen, Max Fisher **cont.** Marie La Haye **p. man.** Francine Forest **compt.** Micheline Bonin **p. sec.** Jacqueline Wanner **art d.** Anne Pritchard **art dep. coord.** Barbara Shrier **d.o.p.** François Protat **sd.** Patrick Rousseau **cost. des.** François Laplante **make-up** Marie-Angele Protat **hair-dresser** Gaetan Noiseux. **NEW-YORK CREW 2nd a.d.** Roger Pugliese **trainee** Ann Egbert **intern.** Richard Schlessinger **p.man.** Pete Runfola **asst. to p.** Diane Foti **p. coor.** Sarah Carson **art d.** Misha Petrow **set dec.** Daniel Von Blomberg **prop master** John K. Wright **cam. op.** Don Sweeney

1st asst. cam. Don Biller **sd. mix.** Michael Tromer **key grip** Edwin Quinn **grip** Tom Gilligan, William Kerwick **gaffer** Richard Quinlan **elec.** Ray Fortune, Charles Meere, Francis Brady, Mike Proscia jr. **generator** Vincent Brady **consult. to cost. des.** Ruth Morley **cost. des.** Edna Hart **ward. superv.** Jennifer Nichols **ward. asst.** Eddie Brenner **make-up** Joe Cranzano **hair** Phil Lito **transp. capt.** Harry Leavey **drivers** James Sweeney, William Buckman sr., Chester Malinowski **prod. asst.** Alan Steinfeld

MONTREAL CREW 2nd a.d. Marie Theberge **3rd a.d.** Martha Laing **unit man.** Michelle St-Arnaud **cast. dir.** Arden Byshpan **art design** Charles Dunlop **art dep. adm.** Tina Boden **prod. asst.** Roger Dufresne **set dec.** Serge Bureau **asst. dec.** Denis Hamel **const.** Harold Trasher, Normand Sarrazing **head carp.** Bruce Jackson, Claude Simard **sp. cfx.** John Meighen **prop master** Jacques Chamberland **props** Vincent Fournier **1st asst. cam.** Yves Drapeau **2nd asst. cam.** Michel Girard **boom** Thierry Hoffman **key grip** Serge Grenier **stills** Takashi Seida **ward.** Louise Jobin **ward. dresser** Diane Paquet **prod. asst.** Michele Forest, Christian Bernard **pub. rel.** Monique Mallet-Leger (514) 288-6251 **l.p.** George Segal, Irene Cara, Nicholas Campbell, Clark Johnson, Barbara Cook, Joyce Gordon, Andy Martin Thomson, Laura Harrington, Bob Lawrence, Terry Hellis, Peter Wise, Emidio R. Michetti, Antonia Ray, Charlotte Jones, Matt Craven, Arleigh Peterson, Tony Sherwood, Chris Russo, Joel Kramer, Polly Magaro, George Harris, George E. Zeeman, Ernesto Gasco, Evan Hollister Mirand, Norris Domingue, Pierre Lalonde, Irene Kessler, Gloria Iri-zary, Roland Nincheri, Johnny O'Neil, John Aichinger, Steven Lanke, Paul Bedard, Jose Santos, Michael Dynia, Frank Antonsen, Harold Holden, Jean Thivierge, Ingrid Vandervater, Evere Ferguson, Robert Spivak, Kevin Brownie, David Samain, Francis Lamer, Ada Fuoco, Charles Manuel, Marty Star, Ben Lawson, Christine Reamus, Deepak Massand, Jacqueline Williams, Robert Jezek, Lynn Griffith.

SPHINX PRODUCTIONS (416) 445-7492

POETRY IN MOTION

Shooting from Oc. 24/81 to Dec. 25, 1981 in Toronto, San Francisco and New-York. Feature lenght documentary on contemporary North American poetry. **p.** Ron Mann **d.** Mann **d.o.p.** Robert Fresco **consult.** Emile De Antonio **sd.** David Joliat **ed.** Peter Wintonick **poets:** John Cage, William Burroughs, Allan Ginsberg, Irving Layton, John Giorno, Michael McClure, Phillip Walen, Ann Waldman, John Cooper Clarke, Bob Woodward, Diane Prima.

SALTER PRODUCTIONS LTD. (902) 423-5081

SIEGE

An action thriller shot in Halifax, Nova Scotia, from November 25 for approximately three weeks. Budget \$750,000. **exec. p.** Michael Donovan **p.** John Walsch **p.man.** W. James Bruce **p.asst.** Douglas Meggison **d.** Paul Donovan, Maura O'Connell **d.o.p.** Les Krizsan **sd.** Pierre Dostie **boom** Alan Scarf **elec.** Ian Anderson **sp. cfx.** John Walsch **gaffer** Michael Ruggles **ed.** Keith Brewer **sd. ed.** Martella Tower **unit man.** Deborah Cohen **l.p.** Doug Lennox, Keith Knight, Jack Bloom, Jeff Pusit, Branda Bazinet, Daryl Haeny, Tom Nardini.

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IN PRE-PRODUCTION

ATLANTIS FILMS LTD.

(416) 960-1503

THE TOMORROW CITY

90 min. made for T.V. drama. Shooting scheduled for Summer 1982 in Ontario. p. Michael MacMillan, Seaton McLean, Janice Platt based on novel by Monica Hughes.

BIP PRODUCTIONS

(416) 863-6878

THE LAST BUTTERFLY

To begin shooting Fall '81 with a \$4 million budget on a Canadian/French/Czechoslovakian co-production. exec. p. John Pozhke line p. Steven North d. Karel Kachyna l.p. Marcel Marceau.

MELKIM PRODUCTION

(604) 738-5217

THE BABY CLOCK

A one hour docu on the dilemma facing childless career women in their thirties. Start date shooting November 28, 1981. Budget \$180,000. p. Elvira Lount p.man. Kim Steer d. Lount co.-d./d.o.p. Bob Asgerisson ass't cam. Julie Moreton art d. Steer sd. Ralph Parker ed. Barbara Evans music Ann Mortifee int. Ann Petrie.

M & M FILM PRODUCTION LTD.

(416) 968-9300

DRAMA OF THE OCEANS

Four one hour T.V. specials on the ocean as mans last frontier. Based on the work of Elisabeth Mann Borgese. Principal photography to begin Summer/Fall of 1982. exec. p. John and Henia Muller d. Jacques Gagne d.o.p. Jean-Claude Labrecque sd. Serge Beauchemin.

GIMP

A 90 min. made for T.V. feature in co-operation with the CFDC. Principal

photography to begin Summer 1982. exec. p. John and Henia Muller sc. Victor Schwartzman.

NETWORK FILM PRODUCTIONS

(416) 691-0878

DOWNTOWN

12 episodes, public affairs for television p. Bryan Gliserman sc. d. Michel Chandler host Linda Mote.

PERFORMANCE

26 episodes, documentary/variety for television p. Christian Daniel sc. d. Daniel, Michael Chandler host (various).

TALES OF TERROR

9 episodes, 30 minutes for television sc. d. Michael Chandler cast TBA (casting by Canadian Film Casting Services).

DANTE'S INFERNO

Feature production to be shot early 1982 cast TBA for further information contact Christian Daniel (416) 691-0878.

RUBICON FILM PRODUCTIONS INC.

(416) 226-9102

RAOUL WALLENBERG

A one-hour TV Documentary that will take place in Canada, U.S.A., England, Israel and Sweden. p. Wayne Arron. David Harel assoc. p. David Yorke sc. Peter Lauterman d. David Harel d.o.p. David Yorke ed. Avi Lev.

TELEMONTAGE INC.

(514) 875-6323

VIRULYSSE

A series of 26 animated programs, 30 minutes each. The pilot is in production, and the series will start shooting in October. p. Pierre Delanauze d., sc. Gilbert Gratton p. man. Jean-Marc Lapointe art. d. Vianney Gauthier, a.d. Michel Gauthier music Pierre F. Brault marionnettes made and operated by the Theatre de l'Avant-Pays.

FILM FIVE INC.

(416) 960-5433

THE BIRDS OF PREY*

To begin shooting in 1981 p., d. Daryl Duke sc. Clive Exton ph. Billy Williams p.design Trevor Williams pub. Robert Ramsay Communications.

FILMLINE PRODUCTIONS INC.

(514) 284-9309

CROSS COUNTRY

A police crime drama. Pre-production scheduled for February 15, 1982 and shooting for April 1st, in Montreal with a \$2M estimated budget. p. Pieter Kroonenburg, David Patterson sc. John Hunter d. Paul Lynch.

REBEL HIGH

Script under development only. Feature schedule for 1982 in Montreal with an estimated budget of \$2M p. Pieter Kroonenburg, David Patterson sc. Steven Alix.

LES FILMS CENATOS

(418) 527-9054

MUSIQUE OUTRE-MESURE

Dramatic TV serie of 13 half-hour for youth based on sound and music. Pilot project had been shot from July 19 to 28 with money from Radio-Canada and Institut quebecois du cinema. exec. p. Pauline Geoffrion p.man. Jacques Bonin sc. Yolande Rossignol, Ginette Bellavance d. Rossignol music by Bellavance l.p. Bellavance, Walter Boudreault.

FILMPLAN INTERNATIONAL INC.

(514) 849-6051

DIPLOMATIC IMMUNITY

Estimated budget \$6.5 million p. Claude Heroux exec. p. Pierre David, Victor Solnicki d. Harvey Hart sc. Lenny Wise, Victor Solnicki, Fiona Lewis, Zalman King, Lynn Gailer pub. Paratel (514) 845-0111 and David Novek and Assoc. (514) 284-2113.

11 O'CLOCK

exec. p. Pierre David, Victor Solnicki p. Claude Heroux sc. Brian Taggart d. Jean-Claude Lord.

TOTEM

With a \$6 million budget p. Claude Heroux exec. p. Pierre David, Victor Solnicki.

THE QUEEN

p.c. A Canadian/France co-production in association with Raluca Nathan and Ralux Films p. Claude Heroux sc. Jean-Pierre Jaubert.

A FRIEND INDEED

FRANKENSTEIN

p. Claude Heroux exec. p. Victor Solnicki, Pierre David sc., d. David Cronenberg.

FOR THOSE I LOVED

A Canada-France co-production based on the book by Martin Gray p. Andre Diaoui Producteurs Associes, Gilbert Goldschmidt-Madeleine Films, Pierre David, Victor Solnicki, Claude Heroux Filmplan International. To be shot in 1982.

GILLES STE-MARIE ET ASSOCIES INC.

(514) 844-2886

SALUT SANTE II (FORMERLY TITLE)

The last 13 programs of a TV series of 26. Each program 24 min. 40 sec. Shooting should start January 1982. p. Gilles Ste-Marie asst. p. man. Nicole Jasmin research, sc. Max Cacopardo, Christiane Duchesne.

IMPERIAL PRODUCTIONS LTEE

LITTLE DEVIL

To be shot in Spring 1982 in Montreal with an estimated budget of \$1.5 million. p. Jacques Raymond co-p. Louis-Claude Thibault assoc. p. Robert Bastien sc. Raymond, Dan Fiorella p.r. Michelle Langevin.

GUNSMITH (L'ARMURIER)

To be shot Spring 1982 in the Laurentide north of Montreal with an estimated budget of \$1.5 million. p. Jacques Raymond co-p. Louis Claude Thibault sc., d. Louis Claude Thibault l.p. Jean Coutu assoc. p. Robert Bastien p.r. Michelle Langevin.

KUPER PROD.

(416) 961-6609

CHILD OF THE HOLOCAUST

p. Jack Kuper sc. Jack Kuper, from the book by Jack Kuper.

LN. FILM LTD.

(514) 527-2356

FRANKENCAR

An action film to be shot on location on the various Canadian raceways. Estimated budget: about \$2 million. Some photography to be done in California. p. Didier Farre d. Paul Bartel.

LES MEMOIRES D'UNE CHANTEUSE ALLEMANDE

Feature film to be shot 1982 in Montreal p. Didier Farre d., sc. Jean-Pierre Le-cours.

MAINSTREAM PRODUCTIONS LTD.

(506) 642-3683

LE PIQUE-NIQUE

A one hour T.V. drama to be shot entirely in St-John, New Brunswick, in both French and English. First part of the film to be shot this Winter in the snow, the rest of it to be shot next Spring. Budget \$140,000. p. George Hargrove d. Michael Payne sc. Rino Morin-Rossignol art d. Lyall Hallum p. man. Elizabeth Ashton.

MANITOU PRODUCTIONS LTD.

(416) 924-2186

GO BOY

Scheduled for spring 1982, exec. p. Ralph Ellis p. William Davidson sc. Davidson, based on autobiography by Roger Caron consult. Roger Caron.

DON'T HIT THE PANIC BUTTON

Scheduled for 1982, exec. p. Ralph Ellis, p. William Davidson sc. William Davidson and Martin Lager, based on a story by Lager.

MURPHY-FOX PRODUCTIONS INC.

(514) 487-1400

FUNNY MOVIE, EH?

p. Jack F. Murphy, Andrew Alexander scr. Sean Kelly, Tony Hendra, Ted Mann d. George Mihalka d.o.p. Rodney Gibbons CFDC participation.

NEW FRONTIER FILM INC.

(416) 921-7462

NO PLACE LIKE PARADISE

Scheduled for Spring 1982. Feature length for TV p. Tibor Takacs, Stephen Zoller d. Tibor Takacs sc. Stephen Zoller.

THROUGH THE EYES OF TOMORROW

A series of eight features length for TV. Scheduled for 1982. p. Tibor Takacs, Stephen Zoller.

NORFOLK COMMUNICATIONS LTD.

(416) 961-8400

SMOKE BELLEW

Six one hour drama series based on short stories by Jack London, to begin shooting February, 1982 exec. p. William Macadam.

OUT OF THE SILENCE

Six one hour drama series scheduled for April 1982. exec. p. William Macadam sc. Bob Carney.

RED RIVER

Six one hour period drama series. consultant, Alix Arnet.

STILL SECRET: THE WAR OF THE SPIES

Ten one hour documentary series research, Rob Roy.

NO DRUMS, NO BUGLES

Feature for TV: Espionage series.

PERSEPHONE PRODUCTIONS LTD.

(416) 960-6039

100 HORSE

To be shot in Vancouver with a budget of \$5 million exec. p. Peter Snell p. Gail Thompson sc. Mark Rosen d. Bill Fruct.

POINT FILMS INC.

(514) 457-3636

CALL ME UNCLE

Scriptwriting in process, only. Projected shooting for 1982. Estimated budget of \$1.5M. p. Wayne Grigsby sc. David Fennario d. Allan Nicholls.

PRIMEDIA PRODUCTIONS LTD.

(416) 361-0306

BILLY BISHOP GOES TO WAR

Scheduled for March 1982. Shooting in BBC Scotland Studio in Glasgow. To be co-produced with the BBC and the Colonial Repertory Theatre Company. With original cast Eric Peterson and John Gray exec. p. Richard Nielson.

GREY OWL

Scheduled for 1982 Co-production with Yorkshire Television. Based on Lovat Dickson's biography "Wilderness Man". 3-part mini-series for television. sc. Alan Plater exec. p. Pat Ferns and David Cunliffe.

HEAVEN ON EARTH

Scheduled for 1982 Co-production with Yorkshire Television. Made for TV Movie. sc. Margaret Atwood and Peter Pearson exec. p. Pat Ferns and David Cunliffe.

PELAGIE-LA-CHARETTE

Scheduled for 1982 Co-production with Gaumont Distributor. Based on novel by Antonine Maillet. Script in development exec. p. Richard Nielsen.

PROJECTS IN NEGOTIATION

ASA PRODUCTION INC.

(514) 288-4011

HIT AND RUN*

To begin principal photography in Montreal on a \$5 million budget. p. Joseph F. Beaubien, Nicole M. Boisvert p. man. Lyse Lafontaine d. Robin Spry sc. Douglas Bowie, Arthur Fuller, Spry, based on the book by Tom Alderman.

ASTRAL BELLEVUE PATHE

(514) 748-6541

MIRI

An Israel and Canada co-production to be shot in Israel in 1981. p. Harold Greenberg d. Tzipi Trope.

B.M. FILM CO. INC.

(514) 844-1300

BREAK AWAY

To be done in 1981. p. Bruce Mallen ass. p. Carol Klein exec. p. Michael Gilbert.

CANAMERICA FILMCORP INC.

(514) 288-0266

EASTER EGG HUNT

Schedule for shooting in England in

Spring 1982, with an estimated budget of \$7 million US. p. Christophe Harbonville, Nicholas Clermont assoc. p. Gilles Chartrand p. superv. Jim Margellos d. Robert Altman l.p. David Bowie, Geraldine Chaplin Story based on the book by Julian Freeman, Easter Egg Hunt.

CRAWLEY FILMS

(613) 728-3513

THE STRANGE ONE*

Special effects photography has begun. Location filming in Toronto, Ireland, Scotland on a budget of \$4 million. Shooting begin in March '82 p.c. Crawley Films Production p. Budge Crawley sc. adapted from a novel by Fred Bosworth "The Strange One" d.o.p. Robert Ryan ph. Robert Ryan, Patrick Carey sp. efx ph. Patrick Carey, Robert Ryan.

ENGLANDER PRODUCTIONS INC.

INDIAN

Feature film about the olympic winner Billy Mills to be shot entirely in Alberta in Spring 1982 with money from the Ermineskin Band of \$8M. p. Ira-Englander sc. Sheryll Hendrix Englander Prod. Canadian coord. John Fletcher (Edmonton) (403) 420-1961 pub.rel. Richard Leary from Mahoney, Wasserman (Los Angeles) (213) 550-3922.

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For Sale: 16 mm Moviola. (416) 637-2153 (79)

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For Sale: Arriflex S 16mm, variable speed motor, 2-400' magazines, three lens plus accessories. Excellent condition. \$5,000. (514) 878-9290. (78)

Space for rent: 500 sq. ft. Corner office in downtown film centre. Call (416) 593-1809. (78)

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For Sale: Auricon 16mm sound-on-film camera, Duncan conversion, with 12-120 Angenieux zoom lens and several accessories. Excellent condition. (514) 288-8523. (78)

For Sale: Eclair ACL camera (French), 2 new 400' magazines, CP conversion motor, variable speed crystal, 12-120mm Angenieux zoom lens, 2 new cine 60 12 volt batteries, custom-made cold weather and sound barney, aluminum halliburton carrying case. Package for \$20,000.00 (Cdn.) Call Bill Casey (514) 487-3431. (78)

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THE ADVENTURERS OF HUDSON'S BAY
Scheduled for 1982. Co-production with Telecine in France. A six-part dramatic mini series. **exec.p.** Pat Ferns and Roland Gritti.

THE LITTLE VAMPIRES
Scheduled for 1982. A nine-part children drama series. German co-production with Polyphone of Hamburg. **exec.p.** Richard Nielsen and Christoph Mattner.

BONHEUR D'OCCASION/ THE TIN FLUTE
Co-production with Rose Films. A five hour adaptation by B.A. Cameron and Claude Fournier from the book by Gabrielle Roy. **exec.p.** Marie Josée Raymond and Pat Ferns.

GODS FROZEN PEOPLE (BERNIE BRADEN'S CANADA)
A 6-part documentary to be co-produced with the BBC. **sc.** Eric Nicol **exec.p.** Pat Ferns.

EMPEROR PIC
Made for TV movie. Script in development. Co-produced with Tensel Media Productions, CFNC of Calgary and CFRN of Edmonton. **exec.p.** Pat Ferns and Nick Bakytia.

LES PRODUCTIONS DE LA CHOUETTE
(514) 288-5719

X LOVES MALEINE
To shoot in Montreal with a \$375,000 budget **sc.** Paul Toutant, Monique Champagne, Marc Voizard **d.** Marc Voizard.

LES PRODUCTIONS LA GAUCHET INC.
(514) 845-8186

THE FRILL OF IT ALL
A comprehensive indebt 60 min. documentary on Canadian fashion to be shot in the beginning of 1982 in Canada, U.S.A. and Europe with an estimated budget of \$225,000. **p.** Raymond Gravelle, Patrick Valley **d.** Valley **researchers** Ewa Zebrowsky, Barbara Cartwright, Bert Marotte.

THE MAGNUM KID
A Feature co-production to be shot in 1982 in Montreal with an estimated budget of \$500,000. **p.c.** Les Productions La Gauchet Inc. and Rare Film Productions Inc. **exec.p.** Raymond Gravelle **p.** Mark Nader **sc.** d. Nader **d.o.p.** Patrice Massenet **sd.** Don Cohen **pub.** Colette Martin (514) 845-8186.

LES PRODUCTIONS S.E.P.T. INC.
(514) 270-1496

LA CLE DES BOIS
A 13 half-hour series for television to be shot in January 1982, with an estimated budget of \$390,000 **p. and d.** André A. Bélanger **concept & sc.** Louise Pelletier **pub. re.** Sheila Burke. N.B.: This documentary TV-series does not require actors.

QUADRAMEIA INC.
(416) 466-4656

SKILLINGS MOUNTAIN
Scheduled for spring 1982. Budget \$800,000. ACFC crew. **p.** Ian Stuart **execp.** Hans Koehl **d.** Joe Scanlon.

RAFAL PRODUCTIONS INC.
(514) 932-0396

HOT TO TROT
This film wont be shot before 1982; date to be announced. **p.** Rafal Zielinski **d.** Rafal Zielinski **sc.** Edith Rey, from a story by Rey and Zielinski.

RAYMOND DAOUST
(514) 526-6621

GUILTY OF BEING INNOCENT
Principal photography to begin in the 1982, in Gaspé. **p.** Raymond Daoust.

R.J. LANGEVIN
(418) 687-3326

ST-LOUIS SQUARE
Shooting in Montreal with a budget of \$5 million in 1982. **p.** Robert Langevin **sc.** Gilles Carle.

ROBERT COOPER PRODUCTIONS
(416) 922-2251

THE TERRY FOX STORY
Project presently being scripted by John and Rose Kastner. Scheduled shooting for April 1982. **p.c.** Robert Cooper Productions Inc.

OFF THE RECORD
Robert Cooper producing for 20th Century Fox. **sc.** Steve Tesich.

SEAGULL PRODUCTIONS
(514) 844-9444

MEMOIRS OF MONTPARNASSE
To begin in Montreal with a \$4 million budget **p.c.** Seagull Production **exec.p.** James Shavick **p.** Larry Hertzog **sc.** Marilyn McCormick **pub.** The Network (416) 368-6175. David Novek Assoc. (514) 284-2113 **cast.** Casablanca.

CALIFORNIA CHABLIS
In Vancouver with a \$3.5 million budget. **p.** James Shavick **sc.** Steven Manners **cast.** Casablanca.

SELKIRK FILMS INC.
(416) 967-5550

GOODBYE CALIFORNIA
A Canada/U.K. co-production scheduled for next spring **p.** Peter Snell **d.** Don Sharp **sc.** Sharp, Alan Scott, Chris Bryant.

SIGNAL FILMS INC.
(514) 482-7447

OVER HIS DEAD BODY
To be shot in Montreal in 1982, with a budget of \$4 million. **p.** Alfred Pariser **sc., d.** Morrie Ruvinsky.

STAR TRIPPER LTD.
(416) 463-1102

STAR TRIPPER
Shooting is scheduled for 1982. A rock musical with an estimated budget of \$1.3M. **p.** Jim Henshaw, Paul Hoffert and Brenda Hoffert **sc.** Jim Henshaw **p. man.** Sally Dundas **d.** Zale Dalen **music.** Paul and Brenda Hoffert **art d.** Charles Dunlop.

TAURUS 7 INC.
(514) 288-1888

BLOODROOT
Feature film to be shot in Montreal with a budget of \$1.2 million. **exec.p.** Earl A. Agulnik **p.** Claude Castravelli **p. man.** Ray Roth **loc. man.** Lawrence Severs **d.** Castravelli **art d.** Céline Fournier **d.o.p.** Roger Racine **sd.** Pierre Racine.

TIBERIUS FILM CORPORATION
(416) 869-6529

ON THE BRINK
Canadian production to be shot in January 1982 with an estimated budget from 8 to 9 million. **p.** Garth H. Drabinsky, Joel B. Michaels **d.** Michael Ritchie.

PROJECTS IN NEGOTIATION

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ATHABASCA

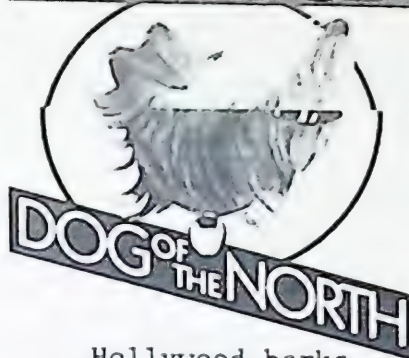
To be shot in Edmonton with a budget of \$2.4 million. **p.c.** Trimedia Studio Great Bear Film Ltd. **exec. p.** David Dortot **p.**

U.F.O. HOLDINGS
(514) 670-1060

DOUBLE BARREL

To be shot in Vancouver with a budget of \$1.9 million. **exec. p.** Sam Gabamonte and Leonard Trager **p.** Claude Castravelli **sc.** Gerry younkins.

arnold



Hollywood barks

99401 CANADA INC.
(514) 932-0833

ARNOLD,
DOG OF THE NORTH
Shooting scheduled for Spring 82 with an estimated budget of \$4M. **exec. p.** Robert Barclay **p.** John Francis Brinckman **sc.** John Francis Brinckman **d.** Sylvio Narizzano **ed.** Max Benedict **sp. efx superv.** Wally Gentleman **sp. efx** John Allison **animal trainer** Lloyd Beebe **unit pub.** Prudence Emery.

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CBC brings home awards

TORONTO — CBC television films have won awards at three international festivals this past month.

The "Ten Toronto Street" episode of *The Canadian Establishment* was selected as a winner in the spontaneous human category at the 17th Yorkton International Short Film and Video Festival in Yorkton, Saskatchewan. Margaret Chandler also won a Yorkton craft award for best picture editing for her work on the film. "Ten Toronto Street" was produced, written, and directed by Michael Gerard.

At the International Rehabilitation Film Festival in New York, the CBC won honours for the fifth successive year. *Prenatal Diagnosis: To Be Or Not To Be*, produced, directed, and narrated by David Suzuki from a script by Tara Cullis, was named best film on the prevention of disability. The film was based on a segment from the CBC-TV series *The Nature of Things*. *Free Dive*, a film by Paule Clark and Wendy Campbell for Horus Productions Inc., which was bought by the CBC and screened last spring, won first prize in the recreation category. *Right of Way*, a film about disabled persons learn-

ing to drive, which also aired on CBC, won first prize in the transportation category.

At the International Film and Television Festival in New York, four CBC productions and two independent films produced in conjunction with the CBC won honours. *Just Another Missing Kid*, produced and written by John Zaritsky for the 'fifth estate' series, won the Gold Medal for investigative reporting. Two CBC productions earned a Silver Medal for drama: *A Far Cry From Home*, written by D.A. Cameron and directed by Gordon Pinsent, and *You've Come A Long Way, Katie*, produced by Jeannine Locke. *The Man Who Hid Anne Frank*, produced, written, and directed by Harry Rasky, won a Bronze Medal in the documentary category.

Profile Communications Inc.'s production of *Terry Fox: I Had A Dream*, produced by John Simpson and Scott Hamilton in association with the CBC, won a Silver Medal for documentary. *North To The Top Of The World*, a Manitou-CBC co-production, executive producer Ralph Ellis, which appeared as part of the CBC-TV *Wild Canada* series, won a Silver Medal in the nature and wildlife category.

IN THE CAN

ANIMAGE INC.
(418) 692-4188

LES DOUX AVEUX

Drama feature. Shooting began on September 9 and ended on October 9, 1982. Budget of \$368,000. In Quebec city. **exec. p.** Fernand Dansereau and Dominique Levesque with collaboration of Bernard Dansereau and Florence Bolte. **d.** Fernand Dansereau **ed.** Jose Heppell **unit pub.** Gaston Cousineau, Christiane Gagnon/Animage Inc. (418) 692-4188 With participation of CFDC and Institut quebecois du cinema.

CINEQUITY FUNDING CORP.
(416) 863-9727

DEATH BITE

A suspense thriller shot in Toronto from August 24 to October 16, 1981. With a budget of \$4.9M **p.c.** Hyperion Film Production & Distribution Co. Ltd. **exec. p.** John G. Pozhke **p.** John G. Pozhke and Maurice Smith **co-p.** Gord Robinson **sc.** Don Enright **d.** William Fruet **film ed.** Ralph Brunjes.

FILMPLAN INTERNATIONAL
(514) 849-6051

DREAMLAND (FORMERLY TITLED MODELS)

Start shooting August 31 in Montreal and ended November 13, 1981, with a budget of \$5M. **exec. p.** Victor Solnicki. **p.** Pierre David **p.** Claude Heroux **p. man.** Roger Heroux **d.** Jean-Claude Lord **ed.** Jean-Claude Lord **ass't ed.** Jean-Pol Passet **unit pub.** Pierre Brousseau (514) 849-6051 **press agent** Suzanne Daningburg (514) 849-6051 **Ass't press agent** Oksana Dykyj (514) 849-6051.

GUERRILLA HIGH PRODUCTIONS LTD.
(416) 252-3521/252-5093

BATTLE ZONE — ADAMS HIGH

Shooting scheduled from August 17 to October 19 in Toronto with a \$4.3M budget. Contemporary social drama about crime in high school. **exec. p.** Mark Lester **co-exec. p.** Merrie Lynn Ross **p.** Arthur Kent **sc.** Arthur Kent. **p.** Mark Lester, John Saxton **d.** Mark Lester **ed.** Henry Richardson **ass't ed.** Tim Eaton, Gary Gegan.

HUMUNGUS FILM PRODUCTIONS
(416) 869-1781

HUMUNGUS

Shooting began August 10/1981 and ended September 12. Horror film to be shot in Markham, Sparrow Lake, Toronto (Ontario) with a budget of \$1.1M. **p.** Anthony Kramreither **exec. p.** Michael Stevenson **p. man.** Nick Gray **p. superv.** Gwen Iveson **unit man.** Michael McDonald **sc.** William Grey **d.** Paul Lynch

INTERNATIONAL CINEMA CORPORATION
(514) 284-9354

QUEST FOR FIRE

A co-production between Canada and France. Budget \$9.5M. Shooting began October 21 1980 in Scotland and Kenya, and it ended on May 16, 1981 in Canada. **p.c.** Cinetrail Inc. **p.** John Kemeny, Denis Heroux, Claude Léger **d.** Jean-Jacques Annaud **film ed.** Yves Langlois **asst.** Glen Berman **sd. ed.** TBA music TBA lab. Bellevue-Pathé (Montreal) **sd. studio** Bellevue-Pathé (Montreal), Bellevue-Pathé (Toronto) if with Dolby System **pub. rel.** David Novek Associates (514) 284-2113 **dist.** 20th Century-

Fox (North America) Orion Pictures (other territories) Christmas release 1981

LAURON PRODUCTIONS
(416) 967-6503

One hour documentary for T.V. Shooting began June/81. Part one of proposed 6 part series. **p.** Alan Aylward **exec. p.** Ron Lillie, William Johnston **d.** Doug Williams **ed.** Harvey Zlatarits **post prod.** Lauron Prod. **narration** John Hurt.

13 MINUTES TO WAIT

1-hour TV based on Steve Podholski. **p.** William Johnston **p.** Ron Lillie **d.** William Johnston **ed.** Judy Krupanszky **post prod.** Michel Jones **editing music** Fred Mollin.

MOTHER LODE FILMS LTD.
(604) 984-4121

MOTHER LODE

Shooting began September 28 for 7 weeks in Vancouver with a \$6M budget. **exec. p.** Peter Snell **p.** Fraser Heston **p. man.** Les Kimber **p. co-ord.** Cathy Howard **sc.** Fraser Heston **d.** Charlton Heston **film ed.** Eric Boyd-Perkins **prod. controller** Jim Westwell **unit pub.** Marilyn Heston **pub. rel.** Bozell Jacobs & Partners. Holly Levine Toronto (416) 962-8330

NATIONAL FILM BOARD OF CANADA
(514) 333-3298

LA QUARANTAINE

Shooting began September and ended November 12, 1981. In St-Hyacinthe (Quebec). **p.** Jacques Vallee **p. man.** Laurence Pare **sc.** Marthe Blackburn, Anne Claire Poirier **d.** A. C. Poirier **unit pub.** Mireille Kermoyan/NFB (514) 333-3298.

LES PRODUCTIONS LE LOUP BLANC INC.
(418) 692-1910

LES YEUX ROUGES

Shooting began October 28 in Quebec to November 23, 1981 with a budget of \$353,000. **p.c.** Les Productions Le Loup Blanc with money from the CFDC, Institut quebecois du cinema and Radio-Canada. **p.** Doris Girard **p. ass't** Monique Nadeau **p. man.** Michel Perusse **p.**

sc. Lucie Paquette **prod. probations** Michel Van, Martin Fournier **sc.** Yves Simondeau **d.** Simondeau **ed.** Simondeau **ass't ed.** Guy Poirier **music comp.** Le groupe Manège and Bob Walsh **lab.** Bellevue-Pathé **unit pub.** Cineforum Christiane Gagnon (418) 692-1910

LES PRODUCTIONS YOSHIMURA-GAGNON
(514) 467-1422

LAROSE, PIERROT, ET LA LUCE

Shooting began on July 15 and ended October 7, in the county of St-Hyacinthe (Quebec) with an estimated budget of \$600,000. **p.** Yuri Yoshimura-Gagnon and Claude Gagnon **p. man.** Yoshimura-Gagnon **prod. ass't & research** Nicole Saint-Jean **p. sec.** Maryse Richard **sc.** Claude Gagnon **d.** Gagnon **ed.** Gagnon **sd. ed.** Louis Dupire **ass't ed.** Pettitclerc **lab.** Bellevue-Pathé **pub.** Sylvie Tremblay (514) 738-0392.

SEAGULL/BRADY PRODUCTIONS LTD.
(514) 844-9444

TILL DEATH US DO PART

The Shooting of that comedy mystery began on August 26 and ended September 13, in and around the Montreal area. **exec. p.** David Brady **p.** James Shavick, Lawrence Hertzog **assoc. p.** Peter Jobin **p. man.** Danny Rossner **p. coord.** Kathy Wolf **exec. in charge of prod.** Julian Marks **p. acct.** Kay Larham **ass't to p.** Karen Gruson **p. ass't** Yaniko Palis **sc.** Peter Jobin, Timothy Bond **d.** Bond **lab.** Bellevue-Pathé **pub.** Mark Lalonde/David Novek Associates (514) 284-2113 with the participation of the CFDC

TAURUS 7 INC.

(514) 288-1888

LES TRANSISTORS

Shooting began July 6 and end on November 15, 1981. Shot in Montreal with a budget of \$880,000. A six hour TV drama for teenagers. **p.c.** Les Films Transistors Inc., with the participation of la Societe Radio-Canada and TF-1 (France) **p.** Claude Castravelli, Yves Hebert **exec. p.** Earl A. Agulnik **p. man.** Mario Nadeau **sc.** Michel Collet **d.** Yves Hebert **film ed.** Claude Jobin **asst. ed.** Jean-Marc Magnan **lab.** Bellevue-Pathé **sd. studio** Cinelume **date of release:** First episode on TV in January 1982.

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BOX OFFICE

G R O S S E S

TITLE origin language distributor	Date of release	Number of weeks	Number of cities/screens	GROSS	Number of cities/screens	GROSS	Number of cities/screens	GROSS	Number of cities/screens	GROSS
CURRENT GROSSES			October 22		October 29		November 5		November 12	
LES BEAUX SOUVENIRS canada - french - les films mutuels	10/8	5	PQ/2		PQ/2		PQ/2		PQ/2	38,077
BODAS DE SANGRE (NOCES DE SANG) spain - spanish with french sub-titles - prima films	9/25	7	Mtl/1	4,864	Mtl/1	4,200	Mtl/1	4,032	Mtl/1	3,956
NOT A LOVE STORY canada - english - national film board of canada	10/29	2	-/-	-	-/-	-	Mtl/1	12,125	Mtl/1	12,145
SALO ou les 120 JOURNEES DE SODOME italy - french - les productions karim	10/1	6	Mtl/1	18,303	Mtl/1	12,168	Mtl/1	7,738	Mtl/1	6,228
TICKET TO HEAVEN canada - english - les films mutuels	10/23	3	-/-	-	Mtl/2	14,565	Mtl/2	11,047	Mtl/2	12,141
LES UNS et LES AUTRES france - french - l.n. films	9/1	10	PQ/3	52,269	PQ/3	55,270	PQ/3	51,949	PQ/4	59,052
NATIONAL OVERVIEW			September 19		September 26		October 3		October 10	
AN AMERICAN WEREWOLF IN LONDON u.s.a. - english - universal	8/27	7	6/14	85,369	6/10	64,603	4/6	41,970	5/6	28,771
ARTHUR u.s.a. - english - warner brothers	7/17	12	6/20	155,814	6/21	172,387	6/21	142,580	6/21	129,25
BODY HEAT u.s.a. - english - warner brothers	8/28	6	1/1	29,936	6/16	250,990	6/17	200,533	6/17	182,03
CALIGULA u.s.a./italy - english - roke/citadel/films mutuels	2/20	33	2/2	37,356	2/2	36,780	2/2	33,925	2/2	32,413
CHARIOTS OF FIRE united kingdom - english - warner brothers	9/25	2	-/-	-	-/-	-	1/1	21,408	1/1	23,300
LE CHOIX DES ARMES france - french - paramount	9/25	2	-/-	-	-/-	-	1/3	19,300	1/2	13,221
CONTINENTAL DIVIDE u.s.a. - english - universal	9/18	3	-/-	-	6/25	193,304	6/22	109,695	6/18	73,605
DRESSED TO KILL (PULSIONS) u.s.a. - french - cinépix	7/24	11	1/3	12,536	1/1	5,698	1/2	8,244	1/1	4,074
ENDLESS LOVE u.s.a. - english - universal	7/17	12	6/10	45,912	5/5	26,091	5/5	14,551	2/2	6,861

<i>EYE OF THE NEEDLE</i> united kingdom - english - avco	8/14	8	6/13	74,372	5/12	75,637	5/12	60,900	4/9	44,803	1,082,614
<i>FIRST MONDAY IN OCTOBER</i> u.s.a. - english - paramount	8/21	7	6/8	49,148	6/7	41,415	5/7	25,361	4/10	22,856	388,536
<i>FOR YOUR EYES ONLY</i> united kingdom - english - united artists	6/26	15	5/14	82,521	5/13	78,264	5/12	64,353	5/9	43,795	3,226,040
<i>FRENCH LIEUTENANT'S WOMAN</i> u.s.a. - english - united artists	9/18	3	-/-	-	1/2	40,098	1/2	38,379	2/3	59,007	137,484
<i>GALLIPOLI</i> u.s.a. - english - paramount	9/4	5	2/3	43,969	2/2	34,268	2/3	33,927	2/3	27,720	188,305
<i>HEAVY METAL</i> canada - english - columbia	8/7	9	6/7	47,018	4/5	31,044	4/4	22,719	3/3	16,931	999,737
<i>LILY MARLEEN</i> west germany - french - ciné 360	9/25	2	-/-	-	-/-	-	1/1	7,395	1/1	6,711	14,106
<i>MOI, CHRISTIANE F., . . .</i> west germany - french & english - cinépix	9/4	5	1/8	145,158	1/8	124,565	1/8	90,538	1/7	66,135	635,677
<i>MOMMIE DEAREST</i> u.s.a. - english - paramount	9/25	2	-/-	-	-/-	-	5/20	245,957	6/26	222,562	468,519
<i>ONLY WHEN I LAUGH</i> u.s.a. - english - columbia	9/25	2	-/-	-	-/-	-	6/20	230,790	6/21	199,542	430,332
<i>ON THE RIGHT TRACK</i> u.s.a. - english - 20th century fox	7/10	13	3/7	31,879	3/4	23,697	3/3	16,053	3/3	13,695	720,538
<i>PATERNITY</i> u.s.a. - english - paramount	10/2	1	-/-	-	-/-	-	-/-	-	6/14	199,965	199,965
<i>PRINCE OF THE CITY</i> u.s.a. - english - warner brothers	8/28	6	1/1	23,246	1/1	23,252	1/4	30,856	1/4	26,786	184,348
<i>RAIDERS OF THE LOST ARK</i> u.s.a. - english - paramount	6/12	17	6/10	210,893	6/9	216,452	6/10	210,477	6/10	203,490	5,625,008
<i>SO FINE</i> u.s.a. - english - warner brothers	9/25	2	-/-	-	-/-	-	5/16	138,756	6/20	110,811	249,567
<i>STRIPES</i> u.s.a. - english - columbia	6/26	15	6/16	81,264	6/12	78,254	6/8	43,380	6/9	43,954	2,814,113
<i>SUPERMAN II</i> u.s.a. - english & french - warner brothers	6/19	16	6/16	56,656	4/4	26,390	4/4	25,327	4/4	20,479	4,083,356
<i>TENDRES COUSINES</i> france - french - ciné 360	10/2	1	-/-	-	-/-	-	-/-	-	1/4	45,387	45,387
<i>TRUE CONFESSIONS</i> u.s.a. - english - united artists	9/25	2	-/-	-	-/-	-	1/1	43,565	1/1	36,525	80,090
<i>TULIPS</i> canada - english - astral	10/2	1	-/-	-	-/-	-	-/-	-	2/6	7,921	7,921
<i>VICTORY</i> u.s.a. - english - paramount	7/31	10	5/11	33,775	4/5	19,992	2/2	8,380	2/3	8,049	711,839

● The figures in the NATIONAL OVERVIEW are the box-office grosses, compiled from individual theatres in the six major Canadian cities: Montreal, Toronto, Winnipeg, Calgary, Edmonton and Vancouver. When figures from cities

other than these six keys are used, it is indicated by an asterisk (*). Figures are given separately for each week in the time-frame covered, and the accumulated gross is given from the date of release to the last week in the

current chart. CURRENT GROSSES are given, when available, on Canadian films, and usually cover a period which is more recent than that in the National Overview. Slots marked -/- indicate the film did not play during that week.

BOOKS

Censored! Only in Canada

by Malcolm Dean

Toronto, Virgo Press, 1981
ISBN 0-920528-32-5, \$9.95, paper

"Canada is the most over-censored country in the world." It's a phrase that has become quite familiar in the last few years. But the man who first made that observation, back in 1967, was neither a disgruntled producer, an irate distributor, nor an angry critic. His name was Omri J. Silverthorne, for nearly 40 years the chairman of one of the very bodies he was attacking – the Ontario Board of Censors. This is just one of the many fascinating details – some of them funny, many of them disquieting – that can be found in *Censored! Only in Canada*, the first really full-scale investigation of those secretive people who since 1911 have determined what will and what will not be seen on Canadian screens.

Like many others, Malcolm Dean began his project as a protest against the banning, in 1978, of Louis Malle's *Pretty Baby* by the provinces of Ontario and Saskatchewan. He soon found that his task, to place the problem in an historical perspective, was not going to be easy. Documentation, especially for the earlier years, was scattered throughout the country. Fortunately, he discovered a considerable amount of material in the Ontario archives, access to which, he was somewhat surprised to discover, was not restricted. However, he notes that he still encountered difficulties in completing his work and getting it published, as members of both the film and book industries showed themselves singularly reluctant to help him.

Dean says that he had an open mind about censorship when he started his work, but that the evidence soon convinced him that "there is no half-way solution. Canada desperately needs totally free and controversial adult media ... as long as the Canadian cinema is not free, there will be no awakening of the Canadian spirit."

The historical material which Dean marshals in his book certainly bear that contention out. Ever since the first film regulation acts were passed on March 24, 1911, by the provinces of Ontario, Quebec and Manitoba, film censorship has been characterized by a persistent contempt for motion pictures as an art form. The statements made by "moral reformers" at the turn of the century and "moral majoritarians" in the 1980's on the subject of the pernicious effects of the movies sound remarkably similar. Likewise, the dominance of the Canadian film industry from the beginning, by the marketing (distributors and exhibitors, mostly foreign-owned and controlled) rather than the creative people has meant that the provinces regard cinema from a legal standpoint – as a business operation dispensing a commodity – rather than as an aspect of the performing arts.

Moving into the postwar history of censorship, Dean gives a long list of films, many of which appear on the book's cover, that have been cut or banned in the various provinces. Such distinguished work as *Children of Paradise* and *Woman of the Dunes* are there, as well as Canadian films from *High to A Message From Our Sponsor*. With respect to Al Razutis' film, Dean congratulates Paul Costabile is a Toronto free-lance writer interested in film and music.

lates his publishers for printing two stills from the picture with his commentary, something of an act of courage since the case is still before the courts. Although the story is largely one of consistent narrow-mindedness on the part of the censor boards, the author gives full credit to those few censors who attempted to liberalize the regimes. Most notable of these was the aforementioned O.J. Silverthorne of Ontario, who introduced the classification system to Canada, and whose comments were always well considered. Also of note was British Columbia's Ray MacDonald, whose sense of humor made him a real rarity among what Dean calls the "Order of the Eliminati." MacDonald was responsible for B.C. Film Classification's distinctive stalking panther logo, and the pithy warnings that are frequently attached to advertisements and posters

of films exhibited in that province.

In his closing chapters, the author deals with the present legal status of film censorship, in a long discussion that centres on Gerard McNeil's challenge to the Nova Scotia Censors. Though the provinces' right to censor had been upheld by the Supreme Court in 1978 – the ban on *Pretty Baby* three months later was no coincidence – Dean comes to the conclusion that the boards and their authority are still vulnerable to challenge in the courts. This liberalism is perhaps heartening, but Dean perhaps does not take enough notice of the deep conservatism of the power elites of Canada, and what Edgar Friedenberg, in his book *Deference to Authority*, has seen as the passivity of the Canadian people.

Censored! Only in Canada is an admirable and adventurous book, but un-

fortunately, it is necessary to point out that there are numerous technical flaws. The spelling is more than a little erratic: Michael Snow's *Rameau's Nephew* is called *Ramone's Nephew*, as if it were about a rock group, and a writer identified as Jean-Pierre Tadis is more likely than not the publisher of *Cinema Canada*, Jean-Pierre Tadros. One can argue with Dean's comparison of *Pretty Baby* and *Taxi Driver*, but there is no excuse for confusing *Luna* with *Dona Flor and Her Two Husbands*, except as a case of rushed editing. This should not detract from Malcolm Dean's achievement, however, nor from the service his research has done for Canadian film studies. His impressive bibliographical files have been given to the Ontario Film Institute, where it is hoped other writers will go to build on his pioneering work.

J. Paul Costabile

LETTERS

(cont. from p. 23)

film; she never so much as gestures toward their possible removal. Chubei, while wearing only a single garment remains, so far as we see, entirely chaste. True, the two do embrace passionately on two occasions but, clothed as they are I consider these moments both necessary to the artistic integrity of the film and entirely tasteful.

Further to this question, as you will have seen that the characters Umegawa and Chubei are played by puppets, it is in any case not necessary to be concerned about the degree or type of nudity. Before the filming took place I inspected each and every puppet personally and can assure you that no anxiety is necessary. One must admit, I think, the limitations of puppetry as a medium for deliberate arousal of youthful audiences.

The children's matinees from which you have effectively banned the film in your province were never a major target for release of *The Lovers' Exile*. However, to be so prevented from reaching that audience does leave me a little rankled.

I acknowledge that *The Lovers' Exile* does contain scenes in which nefarious activities occur. Theft, betrayal of parents and friends, breach of contract and pre-marital sex (alluded to but never shown) are all part of the story. Please recall however that the film, though portraying such depravity, ends on a decided note of remorse and an ennobling acknowledgement of past evil deeds. As such I believe that this film is quite well suited for child audiences, even though it may never obtain great popularity among them.

Will your Board reconsider? Is there room for negotiation and compromise? I look forward to your reply,

Sincerely yours,
Marty Gross

Telecanada tallies it up

Cinema Canada's November issue sets out tables containing performance figures relating to the pay TV applications of eight national applicants. These tables contain a major error concerning Telecanada.

The tables indicate a retail price for the Telecanada service of \$2.75 per subscriber per month reflecting, presumably, the wholesale \$2.50 charge to the cable operator plus a \$0.25 service charge. Nowhere does the Telecanada application state a willingness to permit such a service charge. Indeed, the application argues that the ultimate retail price should in many cases be substantially much less than \$2.50 per month.

Here is how this argument works: assume a cable operator has a 36 channel system, of which 24 channels are being used and on which a 40% rate of return is being earned. The subscribers have therefore built and maintained, with their fees, a system which still has 11 channels available to generate further revenues. Each commercial pay TV service will generate \$4.50-\$6.50 per subscriber for cable operators using those channels for that purpose. A healthy portion of this revenue will be profit.

Telecanada's application to the CRTC was for a non-exclusive license to offer service on a non-profit basis. Telecanada offered the CRTC four options for its unscrambled implementation, unscrambled, on the basic service of cable systems. One option contemplated universal introduction, the other three involved graduated processes. The option most seriously discussed at the hearing had Telecanada only going on cable systems which also offered other commercial pay TV services licenced by the CRTC. Cable operators being asked to pay Telecanada \$2.50 per month per subscriber will thus also be receiving a substantial amount of revenue for distributing commercial pay TV service.

While the CRTC is not formally regulating the rate of return of cable operators, it is apparently not permitting rates above a certain (unpunished) level. When a cable operator is able to profitably offer commercial pay TV on vacant channels on a fully paid for system, its overall rate of return will substantially increase, perhaps beyond the level permitted by the CRTC.

Telecanada's argument to the CRTC was that cable operators should not necessarily be able to charge the full \$2.50 per month to their subscribers. Instead, they should only be able to charge the amount without which they

would be prevented from earning a similar rate of return to that earned prior to the introduction of the Telecanada service. Cable profits would increase because of the increase in business activity as a result of the provision of commercial pay TV services. The rate of profit would, however, remain relatively stable.

The actual cost of Telecanada to subscribers would depend upon three factors: the projected level of new revenue flowing to cable operators as a result of offering commercial pay TV services; the profit resulting from providing those services; and the existing profit level of the individual cable systems involved. The more profitable a cable system already is and the more profitable the offering of commercial pay TV services promises to be, the lower the portion of the Telecanada fee which cable operators should be able to pass on to their subscribers.

Douglas Barrett
Solicitor for Telecanada

Omission

In the article "True to the Art" (issue no. 75), *Cinema Canada* neglected to obtain permission for the reproduction of photos of the following William Kurelek paintings: "The High Priest tore his garments" and "Which of the two would you have me release?", which are part of the Niagara Falls Art Gallery "The Passion of Christ" William Kurelek Collection; and the picture on page 28, which belongs to the Kurelek estate. The magazine apologizes for this omission.

(For those interested in the work of artist William Kurelek, a film entitled *The Passion of Christ* has just been released and is available from Philip Earnshaw Productions and from the Niagara Falls Art Gallery, Kurelek Collection, R.R. no. 2, Niagara Falls, Canada L2E 6S5.)

Letters to the editors are welcomed by the magazine and should be addressed as follows: The editors, *Cinema Canada*, Box 398, Outremont Station, Montreal H2V 4N3



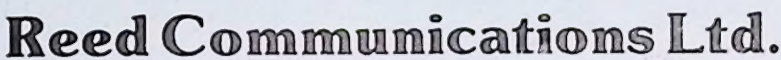
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